



Gifts of European Art from The Ahmanson Foundation

LACMA

Collections

Gifts of European Art from The Ahmanson Foundation

VOLUME 3

Dutch Painting

Flemish Painting

Spanish Painting and Sculpture

Edited by Leah Lehmbeck

By J. Patrice Marandel and Amy Walsh,
with additional contributions by Ellen Dooley
and Arthur K. Wheelock, Jr.

Los Angeles County Museum of Art

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This comprehensive catalogue traces an extraordinarily unique relationship between The Ahmanson Foundation and the Los Angeles County Museum of Art across nearly five decades of the former bestowing masterpieces of European painting and sculpture on the latter. Unlike other collection catalogues, this is not the story of a private collection. It does not chronicle the biographical details of a collector, his or her artistic idiosyncrasies, or travails with the art market. Instead, it tells the story of the needs of a museum and the Foundation, which led the charge in meeting them. With the exception of a select group of gifts from Howard F. Ahmanson’s private collection, for forty-five years The Ahmanson Foundation has graciously followed the museum’s suggestions in determining what exactly it needed to transform itself into one of the most impressive of its kind in the world and provided the means to make those acquisitions possible. The fruits of this relationship are tangible, and the generosity, understanding, and, above all, trust, are by all accounts exceptional.

The story begins back when Los Angeles was a burgeoning new metropolis in the postwar era and the men and women who made their fortunes here recognized the value of cultural institutions for their local citizenry. Among these city leaders was Howard F. Ahmanson, a hard-working young man from Omaha, who came to Los Angeles at age nineteen after the death of his father to finish college at the University of Southern California. With a keen business sense, he first sold fire insurance during the Depression. After predicting the coming boom in housing fueled by the educated middle class of the postwar period, he established a finance company to help effectuate home ownership. At the heart of his enterprises was Home Savings and Loan, or “Home” as it was known, a modest moniker that belied the fact that it was the largest financier of house purchases in the country just two years after it was founded.

The growth of Ahmanson’s fortune paralleled the rapid rise of Los Angeles. After establishing The Ahmanson Foundation in 1952, he turned to support the city and its increasing population, with a particular focus on major cultural institutions that he, among other city leaders, felt effectively established the legitimacy of a metropolis. It was his intention to transform a city that, according to the *New York Times*, was until then “distinguished for cultural miserliness.” His lead gift helping to create LACMA’s new campus on Wilshire Boulevard in 1965, along with the founding of one of three theaters at the new Music Center downtown, reflected this change. His close relationship with county supervisors was a tangible manifestation of his belief that local business and government could work together to achieve dramatic results and that these partnerships could be a model for the development of future cities.

As he amassed his fortune, Ahmanson also began to grow an art collection made of some incredibly significant works. Arguably the greatest of them was Rembrandt’s early and magnificent *Raising of Lazarus*. Bought by Ahmanson in 1959, the painting hung above his fireplace for years before becoming one of the first two gifts of art from The Ahmanson Foundation to the Department of European Painting and Sculpture in 1972. The first two paintings were given in memory of the man who had bought them, who had died of a sudden heart attack four years prior; the Foundation was at the time ably led by Robert H. Ahmanson, Howard’s nephew. Placed in charge of the Foundation at a critical time of transition, Robert professionalized the Foundation in a manner that assured his uncle’s original interests would continue to thrive. LACMA was among several cultural institutions that benefited—and still benefits—from the Foundation’s generosity, which is also aimed at medical research, educational reforms, and human services, aiding those with the greatest need. Today, these community-minded efforts are upheld under the leadership of Robert’s son, William H. Ahmanson, who continues to direct the Foundation’s focus on cultural and public welfare.

Published in three volumes, the first dedicated to Italian paintings and sculpture, the second, to French works of art, and the third, to Dutch, Flemish, and Spanish paintings and sculpture, the catalogue is authored by a team of experts who have presented new scholarly research on the roughly 135 works of art purchased or gifted by The Ahmanson Foundation to the Department of European Painting and Sculpture since 1972. I say this deliberately, as the Foundation has supported, and continues to support, multiple initiatives at the museum above and beyond these gifts. This includes a profound dedication to the departments of conservation and science, the research library, and educational projects, recognizing that together the strength of these departments necessarily results in the greatest care for and understanding of the donated works of art. Nearly all of the gifts were chosen at the suggestion of the museum, with curatorial, directorial, and conservation input. The trust in the museum’s expertise by the Foundation is not only a truly unique privilege, it cannot be overacknowledged.

It is my pleasure to present this tremendous catalogue to the Foundation and to our public. This is a new model for our permanent collection catalogues, which will be available online and free to access, and whose high level of scholarship we hope will inspire scholars, both emerging and established. Above all, it is the alliance between the Foundation and institution that is to be celebrated in this catalogue, along with a generosity that we hope will inspire others and continue to transform the museum for generations to come.

Michael Govan
CEO and Wallis Annenberg Director, Los Angeles County Museum of Art

A project of this scope is impossible to accomplish without the contributions and support of a team of individuals. As primary authors, J. Patrice Marandel, Chief Curator Emeritus, European Painting and Sculpture, and Amy Walsh, former Curator, European Painting and Sculpture, were committed to setting a high standard of scholarship for each of their entries. By absorbing and synthesizing decades, often centuries, of publications, they have placed many of these artworks in a new light. Several additional experts joined this core group, and I thank them deeply for their contributions. Anne-Lise Desmas, Senior Curator and Department Head of Sculpture and Decorative Arts at the J. Paul Getty Museum, Los Angeles; Ellen Dooley, former Assistant Curator, Latin American Art, LACMA; Mary Levkoff, Museum Director, Hearst Castle, San Simeon; and Arthur K. Wheelock, Jr. (Retired), Curator of Northern Baroque Paintings, National Gallery of Art, Washington, DC, all generously shared their expertise, and the catalogue has benefited immensely from their contributions. Joseph Fronek, Hannah and Edward Carter Senior Conservator, Paintings, and Head of Paintings Conservation at LACMA, has worked with the collection for the past three decades. This sustained connection to the paintings not only informs his Technical Reports but also has provided all of us with a more meaningful understanding of these special projects.

Many other colleagues at LACMA have touched this catalogue in one way or another over its multiyear process, but there are a few whose efforts have gone above and beyond. Nancy Thomas, Senior Deputy Director, Art Administration and Collections, managed the team through the first critical phases of the project. Staff at our research library were immensely accommodating and supportive throughout the years, above all, Douglas Cordell, Librarian, and Jessica Gambling, Project Archivist. Naoko Takahatake, Curator of Prints and Drawings, provided crucial editorial expertise in the final phase of the project. Research assistance was cheerfully provided in the final year by David Bardeen, Mellon Graduate Fellow, Lauren Churchwell, Mellon Undergraduate Fellow, and Diva Zumaya, Annenberg Curatorial Fellow, all in the Department of European Painting and Sculpture.

Our editor, Ann Lucke, has provided a consistently high level of editorial practice, as well as the keen eye required for a catalogue of this scope. We are grateful for her unwavering commitment to this multiyear project, as well as her flexibility in its final stages. Lorraine Wild and Xiaoqing Wang at Green Dragon Office designed a book with deep thought and historical resonance while maintaining its aesthetic integrity and readability across multiple platforms. Fronia W. Simpson’s meticulousness and attention to detail as proofreader have proved invaluable. I also wish to thank David Luljak, indexer, Carly Ann Rustebakke, Rights and Reproductions Coordinator, and the Photo Services Department led by Peter Brenner, for the beautiful photography. Tricia Cochéé, Administrative Assistant, Publications, and Melissa Pope, Senior Curatorial Administrator, European Painting and Sculpture, have both lent important administrative support to this project. I am most grateful to our publisher, Lisa Gabrielle Mark. Without her profound ability to problem solve, her exceptional editing skills, her patience, and, above all, her positive attitude, these three volumes would not have been realized.

In the end it is The Ahmanson Foundation’s sustained dedication to the European Painting and Sculpture Department, the museum, and the citizens of Los Angeles that has allowed us the opportunity to present a catalogue of such breadth and depth. It has been a privilege to be able to bring this work to completion.

Leah Lehmbeck
Curator and Department Head, European Painting and Sculpture

Provenances, Exhibitions, References, and Technical Reports for each entry appear in the appendix. Exhibitions and References are given in abbreviated form, with full listings appearing in the bibliography at the conclusion of the book. If there is no exhibition history or references, the section has been eliminated. For the provenance, we have adapted the format suggested by *The AAM Guide to Provenance Research* (Washington, DC, 2001). The provenance is listed in chronological order, beginning with the earliest known owner. Life dates, if known, are enclosed in parentheses. Dealers and agents are enclosed in brackets to distinguish them from private owners. Auction house sales are enclosed in parentheses. Relationships between owners and methods of transactions are indicated in the text and clarified by punctuation: a semicolon is used to indicate that the work passed directly between two owners (including dealers, auction houses, and agents), and a period is used to separate two owners if a direct transfer did not occur or is not known to have occurred. Uncertain information is preceded by the terms “possibly” or “probably.” Technical Reports are given for all paintings.

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A Model Partnership

Leah Lehmbeck

After being asked to lend their opinions on Rembrandt's early masterpiece, *The Raising of Lazarus* (vol. 3), a group of world-renowned art historians, including Jakob Rosenberg, Egbert Haverkamp-Begemann, John Pope-Hennessy, René Huyghe, and John Walker, weighed in enthusiastically. Deeming it "excellent," a "Rembrandt of the highest quality" in "magnificent condition," Rosenberg notably told Walker that he had wished he could get it for the National Gallery of Art, where Walker was at that time director.¹ Four years later the Rembrandt was one of the first gifts from The Ahmanson Foundation to enter the collection of the Los Angeles County Museum of Art, a painting that set the tone for acquisitions over the following forty-five years. These donations would generate numerous similar assessments of the museum's growing collection: in 1977 Pierre Rosenberg, the longtime director of the Musée du Louvre, exclaimed that LACMA's signature *The Magdalen with the Smoking Flame* (vol. 2) by Georges de La Tour was "a brilliant acquisition," and twenty years later, the very public auction win of Michael Sweerts's masterwork *Plague in an Ancient City* (vol. 3) inspired dozens of letters of congratulations from museum colleagues, one of whom thought its quality and rarity warranted "a fight to the death." Year after year and gift after extraordinary gift, The Ahmanson Foundation's sustained commitment to LACMA's collection of European painting and sculpture transformed it into one of the best and most respected in the world.

The Rembrandt was actually one of two paintings to enter the collection as the first gifts from The Ahmanson Foundation, donated in 1972. In addition to the Dutch master's magnificent early work on panel, a relatively modest collaborative work by David Teniers the Younger and Jan Davidsz. de Heem (vol. 3) also joined the collection. Both paintings were exceptional because they came from Howard F. Ahmanson's private collection and were Northern European, an area that was a strong collecting focus for Ahmanson's good friend Edward Carter but not for Ahmanson himself. Carter was the founding president of LACMA's board, the man responsible for bringing LACMA to Ahmanson's attention, and together they were the driving force in establishing the museum in its new home on Wilshire Boulevard in 1965.

Following these two paintings, The Ahmanson Foundation has gone on to support the acquisition of more than 130 paintings and sculptures of European art to date, by all measures a consistency of support unequaled in other American museums. Notably, nearly all of the additions to the collection were suggested by the museum's curators, who, at the encouragement of the Foundation, have looked to complement LACMA's existing holdings, reinforce areas of strength, and maximize opportunities for growth with an eye toward masterpieces—works of art that are powerful, meaningful, and transformative. In addition to supporting major acquisitions, the Foundation has nurtured the museum's efforts to build its collection through a parallel commitment to conservation, the research library, and education. This kind of collaboration is extremely rare in the museum world: not only is it reflective of the Foundation's position as a supportive entity rather than as an individual with a personal agenda, but also it is a result of The Ahmanson Foundation's sustained commitment to the museum. The

continued success of the partnership stems from both the museum and Foundation sharing the belief that the lives of our communities are improved by being exposed to great art.

The nucleus of the Ahmanson gifts is sixteenth-, seventeenth-, and eighteenth-century French and Italian paintings. An early acquisition that exemplifies the taste and staggering quality of these gifts and is one of LACMA's most beloved paintings is Georges de La Tour's *The Magdalen with the Smoking Flame* (vol. 2). Mary Magdalen, who, having renounced all earthly temptations, gazes transfixed at the flame of an oil candle: a hushed moment of contemplation balanced by the sharp contrast of light and dark. Universally recognized as the first of four versions painted by La Tour—the other examples are held at the Musée du Louvre, Paris, the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, DC—LACMA's painting is in the finest condition of the group. After arriving at LACMA, the painting received a light cleaning that removed decades of dirt, revealing even subtler shifts in illumination and, even more remarkably, a signature, making it one of only eighteen signed works in the world by the enigmatic artist.

Unknown until its rediscovery in the early 1970s, the painting was acquired just five years into the relationship with The Ahmanson Foundation. Its acquisition immediately elevated the young museum and signaled the extraordinary opportunities the partnership was going to allow. The director of the museum at the time, Baroque scholar Kenneth Donahue, had identified a weakness in the museum's seventeenth-century French art holdings and presented the La Tour as a critical step in addressing that shortcoming. After the work's successful acquisition, Donahue guided the Foundation through the first defining decade of its partnership with LACMA, and a list of extraordinary acquisitions followed, including paintings by Jean-Siméon Chardin, Frans Hals, Fra Bartolomeo, Guido Reni, and Paolo Veronese, which remain today some of the museum's most impressive paintings. In later years potential gifts were brought to the Foundation's attention by curators of the Department of European Painting and Sculpture, among them Scott Schaefer, Philip Conisbee, Peter Fusco, Mary Levkoff, Richard Rand, and, most recently, J. Patrice Marandel, whose twenty-five years as curator has profoundly shaped the collection.

From the first, The Ahmanson Foundation insisted that its gifts come to the museum without restrictions, expecting them to be integrated into the rest of the collection; art is not about those who advocate for it but about the public to whom it ultimately belongs. A result, however, of the high quality of these paintings and sculptures is that they are imbued with an appeal recognized well beyond the geographic boundaries of the County of Los Angeles. They have been on loan to dozens of prestigious national and international institutions and included in exhibitions and scholarly publications in multiple languages worldwide. It is as though the paintings come alive when they enter the museum's collection and the institutional apparatus takes hold. New scholarship is developed, conservation discoveries are made, and there are incredible opportunities to write new art histories with these acquisitions at the very center.

Today, the seventeenth century is a defining strength of European art at LACMA. Masterworks by Italian, French, Dutch, and Spanish painters and sculptors fill the galleries, particularly by artists going to and from Rome during its final peak of religious and cultural influence. Many of these are Ahmanson gifts. In addition to La Tour, paintings and sculpture by Alessandro Algardi, Gian Lorenzo Bernini, Valentin de Boulogne, Pietro da Cortona, Domenichino, Hendrik Goltzius, Reni, Michael Sweerts, and Simon Vouet make up this distinguished part of LACMA's collection.

The two competing artistic styles in early seventeenth-century Rome are typified, on the one hand, by Caravaggio and his followers, with their attention to naturalism and dramatic lighting, and on the other, by a group of Bolognese painters led by the Carracci with an aim to reengage classicism. Both are well represented in the collection, with the stronger examples belonging to the Caravaggesque type. The museum's Caravaggisti are led by La Tour—although there is no proof that the artist ever visited Rome—followed by paintings by Valentin, Carlo Saraceni, Gerrit van Honthorst, Giovanni Baglioni, and others. Two works by Guido Reni represent the classicist mode of painting in Italy during the same period, as do paintings by Domenichino and Sweerts. Reni's colorful capriccio *Bacchus and Ariadne* (vol. 1), gifted in 1979, with its stagelike and conspicuously modern composition, is a modest example, whereas his exceptional *Portrait of Cardinal Roberto Ubaldini* (vol. 1), acquired in 1983, is an exclamation of the style championed by the authority of the church. The sitter is positioned in his study, seated sturdily upright in the magnificent vestments of his office, before an imagined classical landscape. As a diplomat for the church, Ubaldino is presented as a monumental expression of power, formality, and classical refinement.

The Baroque artist Gian Lorenzo Bernini transcends the art historical dichotomies of the seventeenth century and stands as a giant above all. As an architect of considerable significance, Bernini transformed Rome through major building projects, most prominent among them the embellishments made to the basilica of Saint Peter's. His greatest achievements, however, are his moving portrayals in marble. Most of his masterpieces remain in his adopted city, but a recently discovered bust presented an exceptional opportunity to allow the museum to acquire a work by the master and to showcase, if modestly, Bernini's outstanding skill. Balancing the restraint of Reni's portrait, Bernini's expressive execution of an unidentified gentleman (vol. 1) simultaneously pronounces the liveliness of the sitter and the artist's technical brilliance. The sitter's parted lips, the turn of his head, and the opposing sweep of his tunic, along with the informality of his unclasped button, offer a strong counterpoint to Ubaldini's rigidity. Given in honor of LACMA's 50th anniversary, the acquisition of the Bernini made international headlines even before the sculpture came to Los Angeles. Its naturalism is a standout in our galleries.

Measured alongside the profound depth of our Baroque holdings, gifts of Renaissance painting and sculpture have been fewer in number. Predominantly acquired in the early years of the Foundation's involvement, they nevertheless remain stunning highlights in our galleries. Their smaller number can be attributed to several factors, most notably the fact that LACMA began collecting in this area relatively late, and such masterpieces simply have not come up on the market as often. Early purchases in 1974 of a magnificent pair of Veronese allegories of navigation (vol. 1) anchor the center of our Renaissance gallery, along with other Ahmanson gifts by Titian and Giorgio Vasari.

In 2007 an unexpected opportunity arose to acquire a significant Renaissance work: *Madonna and Child in a Landscape* by Cima da Conegliano (vol. 1), donated in honor of Robert Ahmanson, Howard's nephew, president of The Ahmanson Foundation after Howard's death, and a lover of Renaissance art. It was Robert who had formalized LACMA as a beneficiary of such incredible generosity. An appropriate celebration of Robert's unwavering dedication to the museum, the moving painting presents the beginnings of the Renaissance in Venice. Its northern Italian light and palette, its break from the hieratic Gothic style initiated by another Ahmanson artist, Jacopo Bellini, as well as its northern European-like landscape are testament to Cima's important place in the narrative. Exquisitely painted, LACMA's version is one of several of this subject by the artist in public collections throughout the world, including the National Gallery, London, the Hermitage, Saint Petersburg, and the Louvre, Paris. As with the La Tour, LACMA's *Madonna and Child in a Landscape* has been accepted as one of the earliest and strongest versions of the composition. Today, Cima's painting marks the starting point of the public's visit to the European Painting and Sculpture Galleries.

The eighteenth-century acquisitions that have materialized through the collaboration between the Foundation and the museum are not only numerous, as with works from the seventeenth century, they are also remarkably monumental in scale. *Stair and Fountain in a Park* by Hubert Robert (vol. 2), which reveals a contemporary mash-up of imagined Rome and eighteenth-century France, in its exceptional size encourages the viewer to enter the fanciful scene. By contrast Pompeo Batoni’s accomplished *Portrait of Sir Wyndham Knatchbull-Wyndham* (vol. 1) presents the subject in the contrived pose of the antique sculpture the *Apollo Belvedere*, one element among many that creates a stagelike composition which asks us to look but remain at a distance. The wild storm of fabric, body, and hair in Ludovico Mazzanti’s equally impressive *Death of Lucretia* (vol. 1) proves a dramatic counterbalance to this staid depiction of an Englishman.

Corresponding monumental sculpture anchors the French and Italian eighteenth-century collection. A pair of life-size allegorical sculptures by Giovanni Baratta (vol. 1) express the commitment of the museum to sculpture, which is exceptional in every sense. Throughout its history, beginning with legendary art historian William Valentiner’s arrival at the museum in 1948, LACMA has made a concerted effort to collect sculpture in addition to painting, and our collection now ranks among the best in the world. The Barattas build on that strength, as does Jean-Antoine Houdon’s life-size plaster of his masterpiece, *Seated Voltaire* (vol. 2). The aging playwright stood against monarchy, for civil liberties, and for the separation of church and state, and his play *Brutus*, recalling the moment of the installation of the Roman Republic, was fundamental to the French Revolution. As a result the *Voltaire* resonates with the subjects of two other Ahmanson gifts, the Mazzanti *Death of Lucretia* and Ludovico Lombardo’s magnificent bronze bust of Junius Brutus (vol. 1), both of which also portray figures in the founding story of Rome. Connections between artworks, across time and media, illuminate the ability of a foundation with a decades-long commitment to the museum to forge these relationships across galleries.

One of the requisite characteristics of the Ahmanson gifts is that each, at the time of its donation, makes the permanent collection stronger, either by addressing a major lacuna or by making an area of collecting more complete. It is perhaps the largest Ahmanson gift in number—a group of forty-six French oil sketches—that showcases best the integrative nature of these donations.² Ranging from the seventeenth to the nineteenth century and encompassing different degrees of finish, this group of paintings entered the collection in 2000. It includes the magnificent *Raising of Lazarus* by Jean Jouvenet (vol. 2), Baron Gérard’s fascinating political interpretation *The 10th of August, 1792* (vol. 2), and François Boucher’s ethereal representation of the now-destroyed tomb of Pierre Mignard (vol. 2). Together, the oil sketches demonstrate a wide range of artistic processes—dramatically, sometimes playfully, revealing an artist’s steps from conception to finished work. Individually, they suggest either something made before—or something made after—a final, finished work. Artistic development is as present in these works as memory and commemoration, a generous window into the artist’s working methods. As a group the oil sketches bind the European works of art at LACMA together. By touching on various edges of the museum’s collection over three centuries, they allow the museum to convey multiple, and more revealing, narratives.

Before the purchase of this collection of French oil sketches by the Foundation for LACMA, Patrice Marandel had been involved with it for over three decades, well before he had begun his work at the museum. While this was perhaps the longest involvement with an acquisition candidate before its eventual addition to the collection, the standard acquisition process is nevertheless well considered. Time is needed to deliberate the work of art for historical significance, its importance to the museum, and its quality and condition.

It is, however, exceptions to this process—when a major painting is bought at public auction—that reflect the purest testament of the dedication of The Ahmanson Foundation to LACMA. Because buying at auctions means prices are not fixed, and the time between identifying an appropriate object for the collection to its purchase is extremely contracted, this type of gift reflects the faith of the Foundation in our shared goals. About every ten years, an opportunity arises that cannot be missed, and in this manner the museum acquired Hendrik Goltzius’s masterpiece *Danaë Preparing to Receive Jupiter* (vol. 3), Jacques-Louis David’s rare *Portrait of Jean-Pierre Delahaye* (vol. 2), and, arguably the boldest acquisition of the three, Michael Sweerts’s *Plague in an Ancient City* (vol. 3).

The Flemish artist Sweerts has a much less recognized name than Goltzius or David, and he is best known for executing modest, sensitive portrayals of lower-class daily life in Baroque Rome. *Plague in an Ancient City*, however, is neither humble in scale nor reflective of mundane happenings in the Eternal City. The exact meaning of the mercurial scene remains unknown, as do the circumstances of what was likely to have been its commission, given a composition of such expansive scope. What is universally understood is that the painting’s handling and unbroken dedication to classicism assure its position as a masterwork. Indeed, since the first decade of the nineteenth century, it was thought to be a painting by the indomitable Nicolas Poussin. After its acquisition congratulatory letters poured into LACMA from curators and institutions celebrating the successful purchase, all of them noting appropriately that “The Ahmanson Foundation is to be congratulated for supporting such brilliant acquisitions.”

Every year since 1972, one or more highly accomplished masterwork of painting and sculpture has entered LACMA’s collection, gradually transforming the European art galleries from those befitting a respectable regional museum to one of international renown. Each of these gifts transmits the aims of the Foundation: that these masterpieces were meant to elevate the public, the status of the museum, and therefore the city itself. By addressing each one of the gifts bought over the last forty-five years, this comprehensive catalogue is intended to share the rich history of the collection with a new generation of visitors, scholars, and donors. Our relationship with the Foundation is exemplary: this three-volume catalogue is at once a testament to that enduring partnership, an opportunity to share the model to inspire others in their support and in their reach for masterworks, and, finally, a pronouncement of profound gratitude.

NOTES

¹ Memo dated 12 November 1968. Rembrandt object file, Department of European Painting and Sculpture, LACMA.

² This was the largest number of gifts given at once to the Department of European Painting and Sculpture. The remarkable donation of the Heeramanek Collection of western and central Asian art, made by The Ahmanson Foundation in 1981, consisted of more than 1,000 works.

Dutch Painting



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Hendrick Avercamp

(1585/86, Amsterdam–1634, Kampen)

Winter Scene on a Frozen Canal, ca. 1620
Oil on wood, $14\frac{5}{8} \times 25\frac{1}{2}$ in.
(37.2 × 64.8 cm)
Signed on sled, right: HA (joined)

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Paul Rodman Mabury Collection, the William Randolph Hearst Collection, the Michael J. Connell Foundation, the Marion Davies Collection, Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. R. Stanton Avery, the Estate of Anita M. Baldwin by exchange, and Hannah L. Carter M.2009.106.23



Painted about 1620, *Winter Scene on a Frozen Canal* captures the festive atmosphere that accompanied the freezing of the canals and rivers during the late sixteenth and much of the seventeenth century, when the Netherlands and parts of Europe experienced the “Little Ice Age.” Disrupting normal traffic by boat, the exceptionally cold temperatures turned inland waterways into roadways and recreational parks for rich and poor, where stalls and tents were erected on the ice to sell food and drink and other wares.¹

Avercamp’s subtle palette of white tones suggests the chill air of the winter day. Beneath the cloudy sky that seems to dissolve into the frozen river stretching deep into the distance, a cross section of society dressed against the cold meets on the ice. Clearly defined figures appear as a frieze in the foreground, where they perform like actors on a stage. At the left, a duck hunter, sporting a red muffer, a gun on his shoulder, and ducks hanging from his belt, directs attention to a gypsy fortune-teller, who reads the palm of a young woman. A second gypsy engages in conversation with another woman, who is accompanied by a man and young girl. Behind them people skate and play *colf*—an early form of golf—while others fish, chat, or travel across the ice by foot, by sleds, or in horse-drawn sleighs.²

The identities of the elegantly dressed gentleman with a sword and greyhound and the woman who wears a mask and carries a muff in the right foreground of the present work have attracted the attention of scholars. The couple also appear in a watercolor by Avercamp of four adults and two youths (Teylers Museum, Haarlem, inv. no. O+ 008) and in a painting in a private collection in Amsterdam on long-term loan to the Rijksmuseum.³ While a colored facsimile print of the watercolor made by the collector and publisher Cornelis Ploos van Amstel (1726–1798), dated 1766, identifies the figures as Frederick V (1596–1632) and his wife, Elisabeth Stuart (1596–1662), the sister of Charles I of England,⁴ scholars now generally dismiss this identification, noting that comparison of known portraits of Frederick and Elisabeth is unconvincing.⁵ Bianca du Mortier suggests that the figures might be generic aristocrats, who represented an influential class in Kampen.⁶ People similarly dressed in elegant clothes appear throughout the painting. The woman riding in the sleigh at the left, for example, wears a mask and an expensive

ermine-trimmed (and possibly lined) cape to protect her from the cold,⁷ and a sword—an attribute of a gentleman of rank—is worn by the skater in red, who uses it for balance.

Mingled among the patricians are children and townsfolk, as well as fishermen and people in tattered clothes who go about their business. Du Mortier suggests that the unusual variety of people relates to the social structure of Kampen, where, in contrast to cities in the urbanized western area of the Netherlands, the aristocracy leased their lands to tenants.⁸ Gypsies, many of whom had settled in the vicinity of Kampen since the fifteenth century, were also a common sight in the town.⁹ Some of the people, like the rustic man with a pole in the lower left corner and the boy with the ax at the right, stop to observe the activities of the wealthy. The social relationship is the opposite to that of paintings by Jan Brueghel (1568–1625), such as *Country Life* (Museo del Prado, Madrid, inv. no. 1444), where it is the patricians who observe the activities of the countryside.¹⁰ Like Brueghel’s paintings, however, *Winter Scene on a Frozen Canal*, which may have been commissioned, was intended to appeal to wealthy collectors who would have identified with the elegantly dressed people and enjoyed the many amusing anecdotes.

The setting of Avercamp’s painting is fanciful, contrived to create the impression of a deep space that recedes to a central point on the horizon. The central focus, relatively high horizon, and stagelike presentation of the figures recall the winter landscape tradition of Pieter Bruegel (ca. 1526–1569), which Hans Bol (1534–1593) and David Vinckboons (1576–ca. 1629) brought to Amsterdam when they fled Antwerp. Although there is no evidence of direct contact, it was most likely in Amsterdam, where Avercamp apprenticed, that he became familiar with their work. While adopting many of the popular motifs from these artists in his mature works, including the LACMA painting, Avercamp eliminated the trees and buildings in the foreground, replacing them with a porous frieze of people. Whereas Bruegel used saturated, sometimes rather brown, pigment in the foreground, receding to greenish shades in the center and blue in the distance, Avercamp defined his landscape with thin applications of light blue, pale yellow, and soft pink paint to create the impression of an icy pallor that blurs the distant figures and dissolves the horizon into the sky.¹¹

The placement of the figures in the background of the LACMA painting appears on first impression to be random, but it is actually carefully planned. Avercamp's ability to gauge the relative sizes of the figures accurately suggests his familiarity with linear perspective, particularly in the prints and books published by Hans Vredeman de Vries (1527–ca. 1607).¹² Avercamp creates the impression of deep space by carefully positioning the figures and sleighs. Their suggested movement reinforces the receding lines of the dikes that visually converge at a central point in the distance. In the lower left, a driver standing on the rungs of a sleigh with two passengers cracks his whip over a horse racing diagonally across the ice into the distance, where it aligns with a similar sleigh near the horizon. Avercamp balances the implied movement in the picture by placing the fashionable couple skating forward in the center of the painting, followed by a younger couple dressed in traditional local Waterland costumes. To anchor the composition in the foreground, he includes the rustic man with a pole in the lower left corner, the dog at the right, and the man dressed in a black jacket and breeches who skates across the center foreground parallel to the picture plane.

Avercamp maintained a large collection of figure studies and sketches of groups of two or more figures drawn from life, which he used in various combinations in multiple paintings and finished drawings.¹³ The figures of the man tying his skates and of the man helping a woman on with her skates appear frequently in Avercamp's drawings and paintings, as do the stylish skater dressed in red balancing on one foot and the Waterland couple skating behind him (fig. 1). The duck hunter, who appears frequently in the same costume but in various poses, was undoubtedly a subject Avercamp studied from life and manipulated to suit his needs (for example, Rijksprentenkabinet, Amsterdam, inv. no. RP-T-1898-A-3738). Avercamp similarly reversed another

drawing (HM Queen Elizabeth II, Windsor Castle, inv. no. 906468) for the charming vignette of the sled with the child seated on his mother's lap who excitedly points to the passing horse-drawn sleigh. The figure of the gypsy also appears in a drawing (Kunsthalle, Hamburg, inv. no. 21647). The young woman seen in profile as she has her fortune read is based on another study from life in red and black chalk (HM Queen Elizabeth II, Windsor Castle, inv. no. 906506).

Attempts to read meaning into Avercamp's paintings are inconclusive. His winter scenes were not part of seasonal cycles or paired with summer scenes. As was typically done in seventeenth-century landscapes, he incorporated traditional allegorical images of winter without, however, intending his paintings themselves to be read as allegories. The old man with a basket crossing the ice in the middle distance at the right refers to the traditional allegorical association of winter with the end of life.¹⁴ The fortune-teller and the man splayed across the ice refer to fortune and the slipperiness of life, the theme of an inscription posthumously attached in the mid-seventeenth century to a popular print by Frans Huys (1522–1562) after Pieter Bruegel, *Skaters by St. George's Gate in Antwerp*, of about 1558 (fig. 2):¹⁵

Oh learn from this scene how we pass through
the world,
Slithering as we go, one foolish, the other wise,
On this impermanence, far brittler than ice.¹⁶

In this context, the boy blowing on coals in a brazier behind the woman having her fortune read may refer to the fortunes of love as well as to winter.¹⁷ While Avercamp's patrons may have recognized his references to the traditional iconography of allegorical prints, they would have appreciated his paintings primarily for their aesthetic beauty and the wealth and variety of anecdotal detail that continue to entertain modern viewers. **AW**



Fig. 1



Fig. 2

Fig. 1 Hendrick Avercamp, *An Elegantly Dressed Youth Skating*, ca. 1620. Pen and brown ink over graphite, shaded with graphite, 6 $\frac{3}{4}$ \times 4 $\frac{1}{2}$ in. (17.1 \times 11.5 cm). Royal Library at Windsor Castle (inv. no. RCIN 906477)

Fig. 2 Frans Huys, after Pieter Bruegel (I), *Skaters by St. George's Gate in Antwerp*, 1556–60. Engraving, 9 $\frac{1}{4}$ \times 11 $\frac{3}{4}$ in. (23.4 \times 29.8 cm). Rijksmuseum, Amsterdam (inv. no. RP-P-1885-A-9335)

Abraham van Beyeren

(1620/21, The Hague–1690, Overschie)

***Banquet Still Life*, 1667**
Oil on canvas, 55 ½ × 48 in.
(141 × 121.9 cm)
Signed and dated on wall, center: A. B. F. / 1667

Gift of The Ahmanson Foundation
M.86.96



Intended to hang over a mantelpiece in a Dutch home, Abraham van Beyeren’s *Banquet Still Life* celebrates the fecundity of the land and the prosperity and worldliness of its owners. The ostentatious large scale and opulent display of exotic foods and vessels made of gold, silver, crystal, and porcelain are characteristic of so-called *pronk stilleven*, or banquet still lifes, for which Van Beyeren was known. This distinct genre of still life, which dominated the second half of the seventeenth century, was introduced to the Netherlands in the late 1630s by the Dutch painter Jan Davidsz. de Heem (1606–1684), whose pictures combine the precision of Dutch painting with the grandeur of the Flemish still lifes of Frans Snyders.

Banquet Still Life was known as a work by the more famous Jan Davidsz. de Heem from at least the early nineteenth century, until a cleaning in 1978 revealed the monogram of Abraham van Beyeren and the date 1667. Van Beyeren thus presumably painted LACMA’s still life in The Hague, where he was born and worked, with a few interruptions, until 1669, when he moved to Amsterdam.¹

Although the influence of De Heem can clearly be seen in Van Beyeren’s composition and choice of objects, their manner of painting is distinctly different. Whereas De Heem sought to describe the surfaces of objects in terms of reflected light and texture, using refined brushstrokes to portray tiny details of moisture, insects, and surface intended to draw the viewer close, Van Beyeren applied paint more broadly, achieving the effect of realism from a greater distance. His rich golden-brown palette punctuated with brilliant red, white, and yellow against a dark background creates a sumptuous, atmospheric quality that amplifies the luxuriousness of the displayed objects. Fluently applied glazes and varied thicknesses of paint describe the translucent fruit of the lemon and the surface of the oysters, as well as the rough texture of the expensive Oriental rug draped over the smooth marble plinth. A subtly shaded, rumpled white cloth—a characteristic of Van Beyeren’s still lifes—placed between the rug and silver plate creates a dramatic contrast and links the foreground to the basket in the background from which the cloth has come. In addition to compositional links, Van Beyeren uses light and carefully balanced colors to integrate and unite the otherwise somewhat disparate composition. In contrast to De Heem, for example, Van Beyeren tones the silver platters to incorporate them into the overall golden glow.

Van Beyeren never seems to have made much money selling his paintings and often had financial problems; nevertheless, the reappearance of expensive objects in various positions in his *pronk* still lifes suggests that he must have had access to them rather than relying on goldsmiths’ prints. LACMA’s still life shares numerous details with a painting

executed the previous year (Fine Arts Museums of San Francisco, inv. no. 51.23.2), including the tall, covered glass beaker, the two *roemers* of white wine, the lobster, the silver platter of fruit resting on a basket, the *kraak*-ware bowl, and the cantaloupe in the silver gilt tazza. The open watch appears in paintings in Cleveland² and Toledo,³ and the two *roemers* also appear in the painting in Toledo.

The prominently placed golden drinking cup—or *pokal*—in the form of a shell would have been the most prized object in the still life.⁴ Supported by a large silver dolphin on a four-sided gold base, the shell is surmounted by a figure of Fortuna with her shield and flag. Other serving vessels would also have been highly valued. The silver *plooi* platter⁵ embossed with flowers resting in a basket is similar to those produced in Amsterdam during the 1650s. The accolade-shaped silver platter with auricular ornaments that is extended over the front edge of the table is similar to one made in The Hague in 1656 by Gerrit Vuysting.⁶ The porcelain bowl with candied fruit is a Jingdezhen *klapmuts* made in China for export about 1605–20. The interior is typically decorated “with lobed panels on the cavetto and two diaper sections on the rim.”⁷

The grand scale of *Banquet Still Life*, one of the largest painted by Van Beyeren, suggests that it was executed on commission. The decorative quality of the ostentatious display of objects and food painted in sumptuous colors would have appealed to well-heeled collectors like those portrayed in elegant surroundings in contemporary genre scenes. Tucked into Van Beyeren’s luscious display, however, are details to caution the viewer against overindulgence. On the rim of the silver plate with two *roemers*, a small mouse is silhouetted against a brilliant yellow peach, while on the opposite side, an open watch lies on the table next to the lobster.⁸ Although possibly a reference to transience, mice were also symbols of gluttony, and thus in combination with the watch—a traditional symbol of temperance—they call for moderation in consuming the foods and drink that the painting depicts. The figure of Fortuna stands over the still life as a further reminder. Van Beyeren’s inclusion of moralizing details in his paintings reflects a general tendency in Dutch paintings, which was present in the first quarter of the century and reemerged in the 1660s, possibly in reaction to the Anglo-Dutch wars and renewed insecurity. Ultimately, however, as Susan Koslow has noted, “Whatever other meanings these pictures had, they were surely regarded as virtuoso performances proving the painter of the *pronk* object to be superior to the most skillful sculptor and more artful than nature itself; in essence, the pictures are *paragone*, pictorial declarations advocating the primacy of painting among the arts.”⁹ AW

Carel Fabritius

(1622, Middenbeemster–1654, Delft)

Mercury, Argus, and Io, ca. 1645–47Oil on canvas, 28¹⁵/₁₆ × 40¹⁵/₁₆ in.

(73.5 × 104 cm)

Signed, left on ground behind Argus's back:

Carolus fabritius

Gift of The Ahmanson Foundation

M.90.20



The *Metamorphoses* of Ovid (43 B.C.–A.D. 17/18), the most popular source of ancient mythology in the Renaissance, recounts the story of Io, the beautiful daughter of the river god Inachus, whom Jupiter ravished and turned into a white heifer to conceal her from his jealous wife, Juno.¹ Suspicious of the dark cloud her husband had created to hide his lover, Juno asked for the heifer as a gift and assigned Argus to guard her, confident that only two of the shepherd's one hundred eyes ever closed at a time. Not to be outsmarted, Jupiter sent his son Mercury to kill Argus and abduct his lover. Shedding his hat and winged sandals, Mercury assumed the guise of a goat herder playing a reed pipe. Argus was intrigued by his pipe and invited the stranger to join him in the shade. As Mercury related the story of the pipe, Argus struggled to keep his eyes open but finally succumbed to sleep, providing the god the opportunity to strike his neck and kill Juno's trusted servant. When she discovered the slaying, Juno transplanted Argus's eyes onto the tail of a peacock, her favorite bird.

In *Mercury, Argus, and Io*, Carel Fabritius represents the moment when Mercury leans forward to confirm that Argus is indeed asleep. The god's mop of disheveled hair conceals his eyes and his deceit. Departing from the pictorial tradition of portraying the protagonists as half-dressed deities or Arcadian shepherds, Fabritius characterized them as contemporary rustic peasants. Argus is no longer covered with one hundred eyes but is simply an old man who has fallen asleep next to his dog, leaving his herd unguarded. His worn sandals and shepherd's crook lie abandoned on the ground. The dirty soles of his feet and his legs and his sunburnt arms and face attest to his labors. A jug of wine positioned on the mound behind his head suggests that drink has contributed to his slumber, causing his head to droop, exposing his vulnerable neck. Argus is oblivious to the danger he faces from the cunning Mercury, who conceals a sword hidden behind his back, and in the next moment of the dramatic story "smites with his hooked sword the nodding head just where it joins the neck."

Although known as a work by Rembrandt in the eighteenth century, this, one of Fabritius's earliest paintings, is, in fact, signed² and is stylistically related to his *Raising of Lazarus* from about 1643 (fig. 3).³ The warm palette of browns, reds, yellows, and white and the spotlighting of the central figures producing strong chiaroscuro effects recall Rembrandt's paintings from the early 1640s, when Fabritius was active in the master's studio. Fabritius, who probably

had received his rudimentary training in painting from his father, learned from Rembrandt the use of theatrical hand gestures and facial expressions to tell a story. In *Mercury, Argus, and Io*, which was probably painted in 1645–47, Fabritius uses facial expressions, body language, and hand gestures more sparingly to create a sense of quiet tension. Mercury is dressed in a rumpled white robe trimmed with gold embroidery; his shirt opens as he strains forward, revealing the line of sunburn on his neck. His large, expressive hands cradle his reed pipe but suggest at the same time his work as a shepherd. His unkempt hair conceals his eyes and casts a shadow on his neck. Behind Mercury Io stands at an angle, facing into the distance, the head of a second cow resting on her back. The dry, textured effect of Fabritius's broad application of paint with little medium contributes to the rustic character of the unrefined figures. Fabritius's brushwork is nevertheless fluid where he follows the folds of Mercury's robe, the jowls of Argus's slumbering dog, and the undulating rump of Io. The broadly defined, dark, brooding landscape recalls the popular paintings and prints of Hercules Seghers (1589/90–ca. 1633/38), whose paintings and prints Fabritius would have known through Rembrandt.

The story of Mercury, Argus, and Io was introduced into Northern art in the mid-to-late sixteenth century through the publication of illustrated editions of the *Metamorphoses*.⁴ The two scenes most often portrayed in these prints, and paintings, were of Argus, covered with his many eyes, falling asleep to the sound of Mercury's flute, and of Mercury, either raising his sword to smite the sleeping shepherd or actually striking him. Rembrandt made at least five drawings of the story of Mercury and Argus but is not known to have ever depicted it in a painting. Except for Fabritius, those of his students who took up the subject only did so in the 1660s.⁵

Fabritius's portrayal of the moment when Mercury leans over the slumbering Argus to see if he is sleeping is unusual. In the early 1620s, Jacob Jordaens (1593–1678) introduced the scene of Mercury, having put down his flute, cautiously reaching for his hidden sword while keeping his eye on the shepherd. The specific moment and expressive body language of the inquisitive Mercury and slumbering Argus in Fabritius's painting are, however, most similar to the psychologically expressive figures in paintings of the subject from the late 1630s–early 1640s by Claes Cornelisz. Moeyaert (1591–1655), one of the leading history painters in Amsterdam when Fabritius was active in Rembrandt's studio.

In his commentary on the *Metamorphoses* of Ovid, published in Haarlem in 1604, the Dutch artist, chronicler, and theorist Karel van Mander (1548–1606) associated the story of Mercury and Argus with the vigilance one must maintain to protect his soul: Argus as reason must guard natural instinct against the seduction of Mercury, who represents temptation. The death of Argus represents the submission of man’s reason.⁶ Typical of seventeenth-century imagery, however, the story of Mercury and Argus was also adapted to other interpretations based on the underlying theme of vigilance. The demand for vigilance was particularly strong in the years leading up to the signing of the Twelve Years’ Truce in 1609 and of the Peace of Westphalia in 1648, when there was palpable anxiety about leaving the country vulnerable to outside attacks. In celebration of the Treaty of Munster in 1648, when the Eighty Years’ War finally came to an end, the city of Amsterdam erected six tableaux vivants, of which one scene represented the story of Mercury and Argus.⁷ In Fabritius’s painting, Argus has succumbed to wine and the seduction of Mercury’s pipe and stories. Even his dog has fallen asleep. According to Van Mander, the dog, like Argus, is the guardian of man’s soul.⁸ In a print dated 1644, Hendrick Hondius places the vigilant “Hollandse Hond” in a political context.⁹

The earliest reference to Fabritius’s *Mercury, Argus, and Io* is the 1763 catalogue of a sale in Paris, where it was paired with a painting of Jason and Medea. Both paintings were attributed to Rembrandt and have similar dimensions. The description of *Jason and Medea* in a later sale catalogue strongly suggests that it is the painting *Mercury and Aglauros*, now at the Museum of Fine Arts, Boston.¹⁰ Aglauros, like Argus, was immobilized by the cunning Mercury, who turned her into stone when she refused the gift of gold he presented her in hopes of seeing her sister Herse, with whom he had fallen in love. According to Van Mander, Herse is the soul, and Aglauros, the flesh assigned to guard her.¹¹

Well known and admired by French artists during the eighteenth century, LACMA’s painting was owned by Nicolas de Largillière (1656–1746), as well as by François Boucher (1703–1770). It was probably during the period when the painting was in the collection of Boucher that the French painter Jean-Honoré Fragonard (1732–1806) painted a copy of *Mercury and Argus* (fig. 4), reflecting the current size of the painting, which had been cut down in the prior year.¹² The sale of Boucher’s collection, which the younger artist helped to organize, included several copies of Rembrandt by Fragonard. It may have been he who challenged the attribution to the Dutch master, reassigning it to Johann Liss. The failure of scholars to identify a copy by Fragonard of *Mercury and Aglauros* would be explained by the hypothesis that only *Mercury, Argus, and Io* was in the collection of Boucher when Fragonard painted it and that its pendant, *Mercury and Aglauros*, was already in another collection. **AW**



Fig. 3



Fig. 4

Fig. 3 Carel Fabritius, *Raising of Lazarus*, ca. 1643. Oil on canvas, 55 $\frac{1}{8}$ \times 47 $\frac{1}{4}$ in. (210 \times 140 cm). Muzeum Narodowe, Warsaw (inv. no. M. Ob.563)

Fig. 4 Jean-Honoré Fragonard, *Mercury and Argus*, ca. 1770(?). Oil on canvas, ca. 1770?, 23 $\frac{1}{4}$ \times 28 $\frac{3}{4}$ in. (59 \times 73 cm). Département des Peintures, Musée du Louvre, Paris (inv. no. RF 1981-17)

Hendrik Goltzius

(1558, Mülbracht [now Bracht-am-Niederrhein]–1617, Haarlem)

The Sleeping Danaë Being Prepared to Receive Jupiter, 1603

Oil on canvas, 68 ¼ × 78 ¾ in.
(173.4 × 200 cm)

Signed and dated on either side of the clasp of the money chest: *HGoltzius ANNO 1603*

Gift of The Ahmanson Foundation
M.84.191



Sleep had come easily to Danaë as she lay on her satin sheets, her bed covered by ample rust-colored drapes that hung, tentlike, from above. In Hendrick Goltzius’s masterpiece, signed and dated 1603, Danaë lies with her eyes closed, her long and lithe body gracefully stretched across her bed, and entirely unaware of the drama unfolding in her bedchamber. Little does she know that two smiling cupids have opened her bed curtains to reveal her naked body to Jupiter, who, in the guise of an eagle, has transformed himself into a shower of golden rain so that he could enter her chamber and make love to her. She is equally unaware of the conspiratorial activities of her maidservant, who uses a cup to catch the golden rain as she touches Danaë’s shoulder to wake her, and of the mischievous Mercury, who holds his caduceus aloft in celebration of Jupiter’s arrival. Finally, Danaë would not know that the golden rain had metamorphosed into coins that litter the floor, had filled a treasure chest to overflowing, and, most suggestively, had been stuffed into the phallically shaped money bag that another flying cupid smilingly clutches to his chest.

Danaë had gone to sleep that night, as always, in the bronze tower where she had been confined by her father, King Acrisius, closed off to the world so that she would remain pure and chaste. As described by Ovid in his *Metamorphoses*, and more expansively by Karel van Mander (1548–1606) in his *Het schilder-boek*,¹ Danaë’s father had locked her up because the oracle of Delphi had foretold that his grandson would kill him. Acrisius left Danaë with only a small opening to the sky so that light and air could enter, never expecting that it would provide access for Jupiter to enter her bedchamber. The child born of this union was Perseus, who, as the oracle had foretold, did eventually kill his grandfather.

Danaë was reputed to be beautiful above all other women, an assessment no one would dispute in viewing Goltzius’s sensuous depiction of her. The remarkable compositional and pictorial qualities of this life-size image are particularly fascinating when one considers that Goltzius, already internationally famous for his prints and drawings, executed it in 1603, only a few years after he had decided to add painting to his broad repertoire of artistic expression. Situating this painting within Goltzius’s remarkable career would be particularly difficult were it not for his friend and biographer, Karel van Mander, who wrote extensively about the artist’s life and creative endeavors in *Het schilder-boeck*, published in Haarlem in 1604.²

Van Mander recounts that Goltzius was born in the Lower Rhine region of Germany and that he went to Haarlem in 1576 with his teacher, the printmaker Dirck Volckertz Coornhert (1522–1590). Three years later Goltzius married the widow Margaretha Jansdr., whose son, Jacob Matham (1571–1631), later studied with Goltzius and became a printmaker in his own right. Goltzius’s prints and drawings from the late 1580s reflected the influence of international Mannerism, a style characterized by long, attenuated figures and highly dynamic compositions, promulgated by Bartholomaeus Spranger (1546–1611), court painter to Emperor Rudolf II in Prague. Goltzius was a remarkable engraver and versatile draftsman, who was equally at home drawing in metalpoint, brush and ink, or chalk.³

In October of 1590, Goltzius traveled to Italy, a six-month trip that would have an enormous impact on his subsequent career. The artist, often traveling in disguise and incognito, spent time in Venice, Bologna, Florence, Rome, and Naples, studying the art of antiquity, as well as paintings and sculptures by such Renaissance masters as Michelangelo and Titian. After Goltzius returned to Haarlem in 1591, his art became more classicizing in style. About 1600 he made a careful drawing after a plaster cast he owned of Michelangelo’s *Aurora* (fig. 5), a figure whose pose resembles, particularly in her lower body, that of Danaë. Goltzius augmented his study of the human body with drawings after live models at the so-called Haarlem Academy, which he established with Van Mander and Cornelis Cornelisz. van Haarlem (1562–1638).⁴

Goltzius’s decision to begin painting about 1600 was likely prompted by his experiences in Italy.⁵ Van Mander notes that in Italy Goltzius greatly admired Correggio’s life-like rendering of flesh, Veronese’s silken materials, and Titian’s chiaroscuro effects. Although the specific paintings Goltzius saw on his trip are not known, masterpieces, such as Titian’s *Venus and Music*, in which a nude Venus reclines in a pose reminiscent of that of Danaë, were in Venice (fig. 6).⁶ Seeing paintings by these masters left him unsatisfied with works produced in his native land,⁷ and he began to speak of “glowing flesh tones, glowing chiaroscuro effects,” or similar unusual and little-heard phrases.⁸ The revelations gained from such experiences undoubtedly inspired Goltzius to create a large-scale work, such as *The Sleeping Danaë Being Prepared to Receive Jupiter*, that could compete with the visual impact of Italian masterpieces.⁹ Indeed, pigment analysis indicates that Goltzius executed *The*

Sleeping Danaë Being Prepared to Receive Jupiter with a surprisingly complex layering of paints, similar to those found in Venetian works.¹⁰ When painting Danaë's flesh tones he allowed darker underlayers of paint to remain visible through thin middle tones, thereby creating subtle transitions from lighter tones to shadows. He then blended these layers with warm glazes to model her body. Just how Goltzius developed such a sophisticated manner of painting by 1603, however, is unknown.¹¹

Van Mander enthusiastically described Goltzius's masterpiece in *Het schilder-boeck*: "Finally, in the year 1603, he made a large canvas with a nude, lifesize Danaë asleep, reclining in a most charming pose. This nude is wonderfully voluptuous and expressive, and evinces close study of the human form in the contours and inner modelling. Beside her is a well-executed old woman with a ruddy face, a sly Mercury, and I know not how many friendly children winging in, bearing purses on a staff and other objects; nor could it be bettered in the beauty of its composition. This piece is in Leiden, with Bartholomeus Ferreris, the lover of art, in his cabinet or gallery of paintings, in the company of other fine works."¹² Strikingly, the manner in which Van Mander celebrates Goltzius's ability to create both a sensual image and one that reflected close study of the human body reflects qualities that owe much to Italian pictorial traditions as well as the artist's own life studies. One can only imagine that Goltzius based his figure of Danaë on such a drawing.

Van Mander discusses the meaning of the myth of Jupiter and Danaë in a section of *Het schilder-boeck* devoted to Ovid's *Metamorphoses*. There he writes that the myth "indicates none other than that wealth and gifts can accomplish anything and bring it to pass, due to the power of insatiable avarice."¹³ This text has led many scholars to interpret Goltzius's painting as also being a commentary on the overarching power of money.¹⁴ Such an assessment, however, seems to belie the pictorial character of Goltzius's remarkable image. To begin with, Danaë is fast asleep and not a

partner to any avarice. Closer to the mark is Eric Jan Sluijter's view that the artist essentially turned the scene into a comedy. He notes that everyone other than the sleeping Danaë is smiling, and that Mercury, who plays no role in the myth, was the personification of, among many things, sharp wit and eloquence.¹⁵

Asserting that the painting is a comedy, however, does not do justice to the many fascinating components of this masterpiece, including the metamorphosis of Jupiter into a golden rain. With this disguise Jupiter was able to enter Danaë's chamber through an opening intended to give her access to the elements! Goltzius, who delighted in transformations, even of his own persona,¹⁶ depicted Danaë's housemaid and the cupids happily abetting Jupiter's assignation. Indeed, for all of the stylistic and thematic connections of *The Sleeping Danaë Being Prepared to Receive Jupiter* to Venetian traditions, it is essentially a northern Mannerist painting. As in Goltzius's prints or Joachim Wtewael's small copper paintings, cupids laughingly lift bed curtains to reveal sexual adventures and assist in the foibles of the gods.

Van Mander notes that the first owner of this masterpiece was Bartholomeus Ferreris, and it seems likely that this important collector from Leiden commissioned it or, at least, was involved in its conception. Interestingly, Van Mander dedicated the section of *Het schilder-boeck* devoted to the lives of Italian artists to Ferreris, a circumstance that may help account for the strong Italian character of this painting. *The Sleeping Danaë Being Prepared to Receive Jupiter* passed into a number of important collections throughout its history, but Goltzius's style went out of favor in the twentieth century, and its attribution became forgotten.¹⁷ Discovered in a warehouse in San Francisco in the early 1980s, Goltzius's masterpiece was auctioned in 1984, at which time it was acquired by the Ahmanson Foundation for the Los Angeles County Museum of Art. **AKW**



Fig. 5



Fig. 6

Fig. 5 Attributed to Hendrik Goltzius, *Aurora*, ca. 1600. Red chalk, partially outlined in pen and brown ink, on paper, 8 × 11 1/16 in. (20.2 × 29.3 cm). The Morgan Library & Museum, New York, purchased as the gift of the Fellows (inv. no. 1964.15)

Fig. 6 Titian, *Venus with an Organist and a Dog*, ca. 1550. Oil on canvas, 53 1/2 × 86 5/8 in. (136 × 220 cm). Museo Nacional del Prado, Madrid (inv. no. P000420)

Frans Hals

(1581/85, Antwerp–1666, Haarlem)

Portrait of Pieter Dircksz. Tjarck,

ca. 1635–38

Oil on canvas, 33⁹/₁₆ × 27¹/₂ in.
(85.2 × 69.9 cm)

Gift of The Ahmanson Foundation
M.74.31



Seated casually with his elbow draped over the back of a Spanish chair upholstered in red velvet, Pieter Tjarck (d. by 1646) engages the viewer with his eyes and slightly parted mouth. Centered within the oval format of fictive space, he extends his proper left arm to the side as if resting on a table beyond the oval frame. It is not the momentary pose of a man interrupted from an activity as much as the pose of someone engaged in conversation, casually dangling a pink rose from his proper right hand as he talks. Frans Hals defines the effect of light on the different textures and surfaces with his characteristic unrefined brushstrokes rapidly applied to create the impression of a transitory moment in time.

The portrait of Pieter Tjarck can be dated stylistically and in terms of the sitter's dress to the mid-1630s, when Hals was at his height of his career as the premier portrait painter in Haarlem, sought out by many of the wealthy brewers and manufacturers of linen and silk who dominated the economy. Hals had used the format of the imitation frame for portraits of bust and half-length figures previously but would abandon it by the late 1630s. The format was not unique to Hals but had been adopted by portraitists in the late sixteenth century, who were inspired by engravings in which the framed oval portrait, itself a reference to the portrait miniature, was surrounded by inscriptions and iconographic references to the sitter.

Portrait of Pieter Tjarck, one of the last portraits in which Hals employed the device of the oval window frame, is perhaps the most successful. While respecting the interior limits of the frame, Hals creates space through the interplay of the dynamic diagonals of the sitter's sloping shoulders and the sharply bent right arm resting on the back of the chair, which recedes into the space. With his wide-brimmed hat, Tjarck fills the oval opening but casually connects with the viewer as if the space is continuous. The pose of the sitter turned to address the viewer, undoubtedly influenced by his compositionally complex group portraits, also appears in other works by Hals, including *Portrait of a Man* (ca. 1635, Rijksmuseum, Amsterdam, inv. no. SK-A-1246) and *Isaac Abrahamsz. Massa*, of 1626 (The Art Gallery of Ontario,

Toronto). Neither of these, however, is shown within a frame. The use of the oval frame for *Portrait of Pieter Tjarck* focuses attention on the figure, who directly engages the viewer, in contrast to Massa, who looks to the side.

In 1882 *Portrait of Pieter Tjarck* was exhibited in Brussels with its pendant *Portrait of a Woman (Marie Larp?)* (fig. 7), both lent by the graaf d'Oultremont, a descendant of the sitters. Seven years later, the paintings were sold to a Parisian dealer, who later sold them to different buyers; *Portrait of Marie Larp* is now in the National Gallery, London. Following heraldic tradition, Tjarck is portrayed on the dexter (the sitter's right) side, and Maria faces him on the sinister (the sitter's left) side.¹ The two paintings have similar proportions and are each portrayed within simulated frames. Nevertheless, the differences in the depiction of the molding of the fictive frames has led various scholars to question the attribution of *Portrait of Marie Larp* to Frans Hals and whether the two paintings were, in fact, painted to hang as pendants.² The awkward description of Maria Larp's torso, and particularly of her left arm, also raises questions. The answer may be that the task of painting Maria's portrait was given to another artist.

Inscriptions written in an eighteenth-century hand on paper labels attached to the stretcher bars of the two paintings support the identification of the portraits as Pieter Tjarck and Maria Larp. The label on the back of LACMA's painting reads: "Messire Pierre Tiarck / fils de Théodore [French variation of Dirck] et de / mademoiselle Gertrude / Worp." The label is by the same hand as that found on the stretcher of the pendant in the National Gallery in London: "Mademoiselle Marie Larp fille / de Nicolas Larp et de / Mademoiselle de Wanenburg." With the help of Jaap Teminck, deputy archivist in Haarlem, Seymour Slive tentatively linked the portraits to Pieter Dircksz. and Maria Claesdr., who were married in a civil ceremony in Haarlem on 11 February 1634.³ Maritgen Claesdr. Larp was listed in 1645 as the widow of Pieter Dircksz., Verwer,⁴ and again in 1646, as the widow of Pieter Dircksz. Tjarck.⁵ Their only son, Nicolaas Pietersz. Tjerck, was born in 1635.⁶

The reference to Pieter Dircksz., Verwer, suggests that he was a dyer of silk. The manufacture of cloth from raw silk was a major industry in Haarlem during the early seventeenth century, and the task of dyeing silk, which resulted in adding weight to the raw silk, required skill and integrity. Thus, it was strictly regulated by the States General and city.⁷ Tjarck's family may have been among the many skilled and wealthy people involved in the silk industry who emigrated from the southern Netherlands following the collapse of the economy after Antwerp fell to the Spanish in 1585.⁸ Based on his ability to commission a portrait from Frans Hals, the leading artist in the city, Tjarck must have been well off.⁹ The registering of his marriage only in the city records and not in a church and the absence of his name as a member of the government, militias, or any charity group indicate that he was a Catholic and thus restricted from holding office.

Although little is known about Pieter Tjarck, who died by 1646, information about Marie Larp and their descendants reveals that within only a few generations the family achieved significant wealth and social status. The Hals portraits remained in the family as it prospered and were recorded in a will of Petronella Geertruida Tjarck, a direct descendant, who died in 1748,¹⁰ leaving her sister, Maria Jacoba Joanna Tjarck (1729–1802), the sole heir to her

property. When Maria Jacoba Joanna came of age in 1750, she inherited a substantial fortune, as well as the Hals portraits.¹¹ The same year, she married Jean Baptiste François George (1715–1782), graaf d'Oultremont-Wégimont, baron of Han sur Lesse, heer van Wégimont, from one of oldest noble families in the southern Netherlands. It was undoubtedly through her uncle, who was active in circles of Catholic aristocrats, that she met her husband. In the spring of 1752, Maria Tjarck contracted with an agent to begin selling her personal property, including Middelburg.¹² On 11–12 March 1754, a public sale was held in Leiden of the paintings cabinet of Graaf d'Oultremont.¹³ The sale did not include any portraits, which she apparently kept and took with her to her new home in Maastricht and eventually passed to her heirs. It was not until 1889, following the death of Eugène Emil Joseph Antoine (1844–1889), graaf van Oultremont-Warfusée-Wégimont, that Frans Hals's portraits of Pieter Tjarck and Maria Larp were sold in Paris. In addition to the two portraits by Hals were the pendants painted by Rembrandt and now in the Metropolitan Museum of Art, New York, *Woman with a Pink* (inv. no. 14.40.622) and *Man with a Magnifying Glass* (inv. no. 14.40.621), neither of which has been satisfactorily identified, but both presumably were in some way related to the Tjarck family. **AW**



Fig. 7

Fig. 7 Frans Hals, *Portrait of a Woman (Marie Larp?)*, ca. 1635–38. Oil on canvas, 32 ⁷/₈ × 26 ³/₄ in. (83.4 × 68.1 cm). National Gallery, London, presented by the Misses Rachel F. and Jean I. Alexander, 1972 (inv. no. NG6413)

Jan Davidsz. de Heem

(1606, Utrecht–1684, Antwerp)

Still Life with Oysters and Grapes, 1653
Oil on wood, $14\frac{1}{4} \times 20\frac{7}{8}$ in.
(36.2 × 53 cm)
Signed and dated upper left: *J. de Heem F. A. 1653*

Gift of The Ahmanson Foundation
M.86.95



Born in Utrecht to Flemish immigrants, Jan Davidsz. de Heem spent much of his career in Antwerp, where he joined the guild in 1636 after approximately ten years in Leiden.¹ In Antwerp, influenced by the large, Baroque compositions of Frans Snyders and his followers, De Heem turned from the simple still lifes of the masters in Leiden to more elaborate, colorful still lifes tempered with light and shadow. He is best known for painting *pronk stillevens*, the large, sumptuous banquet still lifes of ostentatious displays of delectable foods and of costly vessels and serving dishes.

Still Life with Oysters and Grapes, dated 1653, is one of a number of small still lifes that De Heem painted during the 1640s and 1650s, contemporary with his larger *pronk* still lifes.² Typically, LACMA's painting represents an intimate view of food and expensive serving pieces casually placed on the corner of a wooden table partially covered by a rumpled blue cloth. In this simple but masterfully executed work, De Heem skillfully uses light to integrate the composition, to define forms, and to animate the surfaces of objects. A diagonal shaft of light cast from the upper left illuminates the still life and the wall behind it, where De Heem's signature, the broken plaster, and the shadow of a single nail acknowledge the surface. The source of the light is revealed by the reflection of the window in the bowl of the wineglass and, more subtly, in the grapes. Light defines and models the slick, cool surfaces of the cylindrical silver pepper shaker and the tiered silver saltcellar. The play of light on the pewter plate enhances the textural contrast between the rough exterior and smooth interior of the shells cradling succulent, tender oysters dripping with water. In a similar way, De Heem uses light to define and contrast the moist, translucent flesh of the lemon within the nubby surface of the fruit. His skill in rendering water drops and other details, including the lemon seeds and the insects and caterpillars that quietly inhabit the still life, enhances the realism of the composition.

Although relatively modest in scale compared with his contemporary *pronk* still lifes, *Still Life with Oysters and Grapes* also represents food and objects that would have been available only to the more affluent members of society, who undoubtedly provided the market for these carefully executed paintings. Grapes were grown locally, and oysters were available in abundance and a popular ingredient of any meal or banquet, but other elements represented by De Heem were imported to the Netherlands from distant lands. Lemons and oranges, which could be grown in courtly orangeries, were native to the Mediterranean, from which they, as well as hazelnuts, were imported by ship.³ Elevated on the expensive, square-tiered, silver saltcellar, the salt would have been imported by the Dutch West Indies Company from either the Caribbean or off the coast of West Africa. The pepper in the large silver shaker with a domed top was the fabled prize of the Moluccas of Indonesia,

brought to Holland by the Dutch East India Company. The delicate wineglass was probably made locally in the popular *façon de venise* rather than imported directly from Italy. The white wine would, however, have been imported from France or the Rhine.

Since antiquity oysters have been regarded as a delicacy identified with the sense of taste,⁴ as well as an aphrodisiac stimulant to the senses, especially to men's sexual impulses.⁵ The addition of pepper to accent the oyster's flavor was, moreover, believed in the seventeenth century to heighten its aphrodisiac powers.⁶ The popular sexual association of oysters is central to the late sixteenth-century Flemish scenes of the feast of the gods, where amorous deities dine on oysters and wine served on expensive vessels. In the early seventeenth century, Dutch artists transformed the bacchanalian scene of the feast of the gods into genre scenes of fashionably dressed young men and women seated around a table with a large platter of oysters and drinking wine.

The question is, how did De Heem intend his contemporaries to regard *Still Life with Oysters and Grapes*, painted in 1653? One scholar, without discussing the prominence of the oysters, suggested that the wineglass and bread roll were intended as references to the sacrament of Communion as the road to salvation away from the vanity of earthly pride. He further considered the ants crawling over the grapes, the caterpillars creeping up the stem of the orange branch and on the large grape leaf, and the beetles that will hasten the decay of the fruit further references to *vanitas* (reminder of mortality).⁷ In other paintings where De Heem actually included a skull, watch, crucifix, or cautionary text, one can accept that the artist intended the work to convey a moral lesson, cautioning against pride and directing the viewer to consider the brevity of life and the inevitability of death. Without the presence of traditional references to *vanitas*, however, it is debatable whether a moral interpretation should be attached to *Still Life with Oysters and Grapes*.

Rather than adopt the cautionary references related to the merry company scenes painted twenty years earlier or attach religious meaning to the combination of wine and bread—common to any banquet in the seventeenth century—it is perhaps more appropriate to consider that De Heem intended the still life primarily as a virtuoso demonstration of his talent. The number of similar cabinet-size still lifes that he painted during the 1640s and 1650s implies the popularity of the subject among his contemporaries, who would have been delighted and amazed by his sumptuous, colorful displays of delicate foods and costly objects, so skillfully executed and integrated by light and shadow that in the reduced light of a seventeenth-century interior, they and the tiny creatures that appear to inhabit the paintings would have appeared real. **AW**

Jan van der Heyden (1637, Gorinchem–1712, Amsterdam)

The Herengracht, Amsterdam, Viewed from the Leliegracht, ca. 1666–70
Oil on wood, 13 ¼ × 15 ⅝ in.
(33.7 × 39.7 cm)
Signed on the quay at the right: *VH* (ligated)

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Mr. and Mrs. Allan C. Balch Collection by exchange, and Hannah L. Carter M.2009.106.24



Jan van der Heyden painted at least four views of the west side of the bend in the old section of the Herengracht (Gentlemen’s Canal).¹ The location of some of the grandest patrician houses built in the seventeenth century, it remains one of the most prestigious addresses in Amsterdam. In all but the LACMA painting, Van der Heyden represents the canal from the south. Here, he faces the opposite direction, which allows him to take advantage of the bend in the canal to create a more dynamic composition. Viewed from a low vantage point, probably from a boat, the reinforced corner of the intersection of the Herengracht and the Leliegracht rises in the foreground, marking the start of the dramatic sweep of the canal’s retaining wall toward the bridge by the Warmoessluis. The sudden reduction in the scale of the trees bordering the canal, dipping to reveal the sunlit mansions for which the Herengracht is known, accentuates the bend in the canal. Beneath the sunlit sky with its billowing fair-weather clouds, light dances on the water, through the bridge, and between the trees, creating a lively pattern of light and shadow, which integrates the composition and counterbalances the precise detail that characterizes Van der Heyden’s work.

An imaginative engineer who invented the fire-hose pump and introduced street lights to Amsterdam, Van der Heyden was a keen observer of the visual effects of light and water.² His ability to translate these impressions into paint is evident in his subtle handling of water in the canals, but also in his treatment of the bricks and mortar along the wall of the canal, where water from the pump that stands at street level has stained the brick below. Along the receding wall of the Herengracht, where he applied paint to suggest shadows and reflections of light, the texture of the bricks appears more uniform, unaltered by atmospheric perspective.

Arnold Houbraken (1660–1719), Van der Heyden’s earliest biographer, suspected that the artist had “invented a means whereby . . . he could accomplish things that seem impossible with the customary ways of painting,”³ and apparently the painter did devise new techniques to render detailed brickwork and foliage. In 1800 Bernardus de Bosch, a distant relative of Van der Heyden’s, delivered a lecture in which he discussed the artist’s “print paintings.”⁴ According to De Bosch, the artist used etched or engraved copperplates of different sizes and shapes to produce prints, which he could use to transfer patterns of bricks, cobblestones, windows, and doors to the prepared surface of the painting. Microscopic examination of the LACMA painting confirms that Van der Heyden probably transferred patterns from paper to achieve the effect of rough mortar and other details praised by connoisseurs.⁵ For the leaves on the trees, the artist used yet another technique that was far more

efficient than using a traditional brush: he dipped small pieces of lichen or moss in different colors of paint and applied them to the canvas. In this way, he created the realistic impression of individual leaves massed on the branches.⁶

Scholars have often questioned whether Van der Heyden employed optical devices to achieve the appearance of realism in his paintings.⁷ Most recently, writing about the views of the Herengracht, including the LACMA painting, Peter Sutton noted, “the visual brilliance, the ways in which the images are composed and cropped, as well as scalar juxtapositions could have readily been influenced by the experience of viewing comparable prospects in a camera obscura.”⁸ The way in which the height of the trees rises both with the wall of the canal in the right foreground and the distant bridge suggested to John Walsh and Cynthia Schneider that Van der Heyden may have used a concave lens, which would condense distances.⁹ While Van der Heyden probably did employ an optical device in developing the present painting, it appears that he may have used it only for the canal itself and not for the buildings. Instead, the buildings appear to follow a more traditional diagonal line of one-point recession recommended in popular treatises on perspective and followed in Van der Heyden’s other views of the scene.

Rising above the trees, lit by the brilliant sunlight, the buildings depicted are, left to right, Herengracht 182 to 170,¹⁰ with number 174 the most prominent. Acquired in 1641, the house was owned by Abraham Alewijn (1607–1679), a linen merchant and East Indies trader. His brother Frederick Alewijn (1606–1665) lived at number 182, the Sonnewyzer Huis, which had been acquired in 1630 by their father, Dirck Dircksz. Alewijn (1571–1637), a linen merchant and a powerful landowning representative of the Beemster, one of the major land reclamation projects in the Netherlands. Both Abraham and his brother Frederick shared in the division of their father’s art collection in 1637.¹¹

The Herengracht, Amsterdam, Viewed from the Leliegracht reflects the contemporary market for images of popular tourist attractions in books, prints, and paintings. Scenes of foreign cities and country houses appear throughout Van der Heyden’s oeuvre, but paintings of Amsterdam predominate, reflecting his pride in the famous city, which dominated the economy of the Netherlands and attracted attention for its architecture and series of tree-lined canals. Although the specificity of the scene suggests that the painting could have been a commission, possibly by a member of the Alewijn family, there is no evidence to support the theory. The painting remained in Van der Heyden’s possession until his death in 1712, almost fifty years after it was painted.¹² AW

Gerrit van Honthorst

(1592–1656, Utrecht)

The Mocking of Christ, ca. 1617
Oil on canvas, 57½ × 81½ in.
(146 × 207 cm)

Gift of The Ahmanson Foundation
AC1999.92.1



Following the arrest of Christ in the Garden of Gethsemane, the soldiers led him to the house of the high priest Caiaphas. Christ remained silent as the elders and lawyers considered what charges to bring against him. When the high priest asked him directly if he were the Messiah, the Son of God, Christ replied, “From now on, you will see the Son of Man seated at the right hand of God.” Caiaphas tore his robes and screamed, “Blasphemy!” With cries of “Guilty!” the others spit in Christ’s face and struck him with their fists. The following morning, they surrendered Christ to Pilate, the Roman governor, who ordered him flogged and crucified. The soldiers stripped Christ, dressed him in a scarlet mantle, and placed a crown of thorns on his head and a cane in his right hand, mocking those who claimed he was king of the Jews. Kneeling before him, they jeered and beat him with the cane. Finally, they took the scarlet mantle off and restored his own clothes to him.^[1]

Painted in Rome about 1617, Gerrit van Honthorst’s *The Mocking of Christ* employs dramatic lighting to draw the viewer to the downcast face of Christ, who silently suffers the pain of the crown of thorns forced down onto his head by a large wooden fork. Four men confront Christ and jeer as one thrusts a cane at him and another shields his eyes from the bright light of the torch that illuminates the darkness. The half-length figures suggest the close proximity of the scene for which the viewer becomes an integral part.

The most successful of the six paintings in which the Dutch painter depicted the torture and humiliation of Christ, *The Mocking of Christ* represents the culmination of Honthorst’s early development of the theme in Italy, which began with the version now in the Spier collection, London, painted shortly after the artist’s arrival in Rome, about 1614–16, followed by paintings now at the J. Paul Getty Museum, Los Angeles (fig. 8), and Santa Maria della Concezione dei Cappuccini, Rome.^[2] In common with the painting at LACMA, these three early treatments of the subject by Honthorst picture Christ seated in silent resignation at one side of the composition, his body illuminated by a torch held by one of the tormentors who confront him.^[3]

LACMA’s version of the subject is the first in which Honthorst employed a horizontal format with half-length figures. The compositional clarity and restraint distinguish it from Honthorst’s other versions. The figure of Christ relates most closely to that in the painting at the Getty, but here the subtle modeling of forms with diffused light and shadow creates a sense of serenity that complements Christ’s

facial expression. The tormentors, who are closer in number to those in the paintings in Rome and London than in the Getty version, are also more refined in the LACMA painting. Dressed in contemporary street clothes, they confront Christ, their jeering faces illuminated by the torch. The young man with the plumed hat who holds the torch but blocks the light with his hand shows little emotion. Like the others, he is a recurrent type in Honthorst’s paintings. The figure at the far left appears to wear a jester’s outfit. Missing in the LACMA painting are the turbaned men in the background of the other variants, apparent references to the elders and lawyers who discussed Christ’s fate when he was delivered to the high priest Caiaphas. In the LACMA work, darkness obscures any suggestion of setting or extended space.

Although he adopted the horizontal format and half-length figures from Caravaggio’s paintings, Honthorst did not base his early depictions of the mocking of Christ on the example of the popular Roman artist, who had died before he arrived in Rome in 1616. In Caravaggio’s lost *Christ Crowned with Thorns*, known by a contemporary copy in the Kunsthistorisches Museum, Vienna, the half-length figure of Christ is seated frontally surrounded by his tormentors. Caravaggio’s example, which influenced Honthorst’s interpretations of the subject later, after he returned to Utrecht about 1620 (Rijksmuseum, Amsterdam, inv. no. SK-A-4837), derived from the late medieval scheme of the tormented Christ seated frontally, crowned with thorns, beaten with sticks, and spat on.^[4]

Honthorst diverges from the popular format of the frontal Christ and represents the moments following the physical torture, when Christ was humiliated by his tormentors, thus combining scenes of the mocking of Christ with that of the crowning with thorns. Seated in silent resignation at the right, facing his tormentors, Christ wears only a loincloth and the crown of thorns forced down upon his head by the man standing behind him. Two men kneel before him; one offers a cane in place of a scepter and a cloth in mock homage to him as king of the Jews. One of the two men standing behind Christ’s tormentors at the left thrusts a torch forward, shielding his eyes from the light that breaks through the enveloping darkness, illuminating only the naked body and downcast face of Christ and the dramatically charged faces and hands of his tormentors. In LACMA’s painting, Honthorst has turned the taunting from harsh brutality to animated jeering, and shifted the focus to Christ’s passive resignation.

Honthorst's representation of the torch distinguishes him from Caravaggio, in whose paintings the light source is always concealed, and suggests the influence of the Venetian painter Jacopo Bassano (ca. 1510/18–1592), whose realism and chiaroscuro light effects had influenced Caravaggio. Like Honthorst, Bassano represented the actual source of the dramatic light in his paintings.⁵ Even before his departure for Italy, Honthorst probably knew the work of the Bassano family through prints and copies, and by comments made by Karel van Mander (1548–1606). In the *Schilderboek*, published in Haarlem in 1604, Van Mander described how he had visited the shop of a Roman art dealer, where he had admired several small, torch-lit night scenes depicting the Passion of Christ, painted on slate by Jacopo Bassano.⁶

Arriving in Rome, Honthorst probably sought out the works of the Bassano family and gained access to Jacopo Bassano's painting *The Crowning of Thorns*, which hung in the Palazzo Barberini. Following Bassano's example, Honthorst divided the composition into two sides separated by a torch held by a young man facing Christ, who sits in profile at the right, strongly illuminated by the torch. An older man kneels in the left foreground with a stick in his hand as others secure Christ at the right. A curtain swag extending across the upper edge of the picture suggests the interior setting of the scene. Honthorst increases the drama and the emotional intensity of the scene by eliminating indications of setting, decreasing the number of figures, and abbreviating Bassano's full-length figures, while increasing their scale and exaggerating their hand gestures.

Bassano's break from the traditional formula adopted by Caravaggio, whereby Christ sits frontally, surrounded by his torturers with sticks appearing almost like the spokes

of a wheel, indicates his knowledge of the popular print *Christ Crowned with Thorns*, from the *Engraved Passion* woodcut series, published in 1511 by Albrecht Dürer (1471–1528; fig. 9).⁷ Honthorst must have had direct knowledge of the print because he included the motif of the stick and the cloth held by the man directly confronting Christ, details that are not in the Bassano painting. In the paintings at the Getty and Santa Maria della Concezione, Honthorst also includes the figures of the elders that stand in the background in Dürer's woodcut, where their peaked hats clearly identify them as Jews.

Honthorst's interpretation and presentation of the subject conform to the dictates of the Council of Trent (1563), which demanded that art be employed in the service of faith by making it more accessible to the faithful through greater clarity of form and content. Contrasting light and shadow and employing unbroken colors, simplified garments and postures, Honthorst renders the clear impression of solid, three-dimensional forms within a shallow space. Like Bassano and the Dutch Caravaggesque painters, Honthorst portrays historical figures as his contemporaries and without idealization.⁸ This naturalism demystifies the religious event and makes it more accessible to the viewer, who is invited to enter the incomplete circle formed by Christ and the three men around the central axis of the candle.

LACMA's version of *The Mocking of Christ* was apparently well known in Rome during the seventeenth century, suggesting it hung in a public place, probably a church. Among others, Matthias Stom (ca. 1600–after 1652) closely adapted the composition for a painting now at the Norton Simon Museum, Pasadena, California. **AW**



Fig. 8



Fig. 9

Fig. 8 Gerrit van Honthorst, *Christ Crowned with Thorns*, ca. 1620. Oil on canvas, 87 1/2 x 68 1/4 in. (222.3 x 173.4 cm). The J. Paul Getty Museum, Los Angeles (inv. no. 90.PA.26)

Fig. 9 Albrecht Dürer, "Christ Crowned with Thorns," from the *Engraved Passion*, pl. 4, 1512. Engraving, 4 3/4 x 3 in. (12.1 x 7.6 cm). Los Angeles County Museum of Art, Graphic Arts Council Fund (inv. no. M.70.68.7)

Philips Koninck
(1619–1688, Amsterdam)
Adriaen van de Velde
(1636–1672, Amsterdam)

Forest Clearing with Cattle, ca. 1665–70
Oil on canvas, 34 $\frac{1}{4}$ \times 40 $\frac{1}{2}$ in.
(87 \times 102.9 cm)

Gift of The Ahmanson Foundation
M.86.97



The son of an Amsterdam goldsmith and pupil of his brother Jacob in Rotterdam, Philips Koninck may also have trained briefly under Rembrandt in 1641. Although he painted genre scenes, portraits, as well as history paintings, Koninck established his solid reputation on an original type of panoramic landscape divided equally between sky and land. The visionary landscapes of Hercules Seghers (1589–1638) may have contributed to Koninck’s formulation of his own landscapes, which are apparently not descriptions of actual sites but, rather, intellectual re-creations aiming for poetic effects.

The Los Angeles landscape is atypical of Koninck’s production in that the artist adopted a lower viewpoint while still devoting more than a third of his canvas to the cloudy sky. That lower viewpoint allows Koninck to introduce perspective into his composition, describing the play of light between the trees with skill and convincing realism. In contrast with his typical landscapes, the clearing he depicts may be an actual place at the edge of a city, as indicated by the building at the right. Unexpected also is the bucolic evocation—in a manner akin to Claude’s—of a peaceful moment with herders and cattle resting at the edge of a pond. The figures, in fact, are not by Koninck himself but instead by Adriaen van de Velde, an artist who often contributed figures to the pictures of landscape painters. As noted by Richard Rand (see References), a model for this work seems to have been Paulus Potter’s (1625–1654) *Departure for the Hunt* (1652; Gemäldegalerie, Berlin, inv. no. 872A) and other compositions by the artist, who even after he died exerted an influence on Koninck in the 1660s and 1670s. **JPM**

Pieter Lastman (1583–1633, Amsterdam)

Hagar and the Angel, 1614
Oil on panel, 20 × 26⁷/₈ in. (50.8 × 68.3 cm)
Signed and dated lower left, on rock: *PL / 1614*

Purchased with funds provided by The Ahmanson Foundation, Mr. and Mrs. Stewart Resnick, Anna Bing Arnold, Dr. Armand Hammer, and Edward Carter in honor of Kenneth Donahue
M.85.117



Exhausted and despairing that she and her young son will die from hunger and thirst in the wilderness, Hagar has collapsed against a rock when suddenly an angel appears. Pieter Lastman employs gestures and expressions derived from the Italian theater to depict the most dramatic moment in the Old Testament story of Hagar and Ishmael. Hagar's open gesture welcomes and beseeches God's messenger, who hovers on a cloud above her, pointing to the child with his right hand and above to God with the left. Ishmael, represented as a young boy, lies motionless under a tree in the middle distance at the left.⁵ The tree's blasted trunk and the empty canteen of water cast to the side of Hagar indicate the desolate wilderness and their desperate plight.

The story of Abraham's dismissal of Hagar is told in Genesis 21:14. Barren and beyond childbearing age, Sarah encouraged her elderly husband, Abraham, the patriarch of the Israelites, to take Hagar, her Egyptian maidservant, as his concubine. In time Hagar gave birth to a son, Ishmael. Later, Sarah herself miraculously bore Abraham a son, Isaac, who God announced would inherit the covenant God made with Abraham. Sarah demanded that Abraham expel Hagar and her illegitimate son, Ishmael; Abraham reluctantly agreed when God told him to obey. The following morning Abraham took bread and a canteen of water, which he placed on Hagar's shoulder, and sent her and their son away. After days in the wilderness, with their water depleted, Hagar, anguishing over the inevitable death of her child, placed him under a bush a short distance from her. God heard Ishmael's cries and sent his angel, who called out to Hagar from Heaven to assure her of God's protection and directed her to a spring of water, from which she filled her canteen and gave the boy a drink (Gen. 21:15–19).⁴

The most popular episode of the story of Hagar and Ishmael for seventeenth-century artists was their expulsion from Abraham's home. Pieter Lastman's 1612 depiction of the scene, set at the edge of the city against a distant rocky landscape (Kunsthalle, Hamburg, inv. no. HK-191), was particularly influential for artists working in Amsterdam.³ The dismissal of Hagar presented a number of moral lessons, focused on faith and obedience to God's will, with both Hagar and Abraham at fault.

Lastman's focus on the rescue of Hagar and Ishmael effected a more sympathetic response to Hagar. Alone in the wilderness, faced with the death of her only son, she had prayed to God for salvation and repented her sins. Rather than the arrogant servant and mistress, Hagar was praised for her faith, endurance, and piety.² Presented as a positive example of divine mercy, comfort, and protection, the story of the rescue of Hagar in the wilderness was used to encourage congregants to seek God in difficult times. The popularity of the wilderness-rescue theme in literature and paintings was, according to Christine Sellin, primarily

owing to notions of contrition and redemption. The story could also be used as a metaphor for the power of baptism into the Christian faith, as salvation and as charity.⁵

The landscape setting of the story of Hagar and the Angel and the encounter of mortals and heavenly angels were popular themes of the Baroque, adding to its appeal for seventeenth-century artists, especially for Lastman, who was a master of landscape, as well as of history painting. Lastman's earliest known representation of the wilderness story is a pen and wash drawing, dated 1601, at the Yale University Art Gallery, New Haven, in which the placement of the two protagonists in quiet conversation in the left foreground, balanced by the deep recession into the landscape at the right, reflects the Mannerist style of Lastman's teacher Gerrit Pietersz. Sweelink (1566–1612).⁶

By concentrating on the essential elements of the story in LACMA's painting, Lastman transforms his Mannerist models and maximizes the inherent drama of the last-minute salvation. The angel's diagonally positioned, foreshortened body, upturned wings, windswept drapery, and gestures indicate his sudden arrival. Hagar is again in the right foreground, but Ishmael is now in the middle ground at the left. By arranging Hagar's legs in a zigzag pattern and positioning the angel in the center of the composition as if standing in midair and leaning forward so that the top of his head is visible and his feet extend backward, Lastman directs attention to Ishmael and integrates the two pictorial zones. Hagar's swirling draperies rendered with Lastman's characteristic calligraphic definition of folds and her open gesture further help to integrate the composition and provide an entrée for the viewer.

Lastman uses light and thickly applied paint dramatically to focus attention on the essential details of the story, casting Hagar in brilliant light to emphasize the presence of God. Shadows cast by her upper torso on her pink cape and in the deep folds of her garment indicate that the light falls from the upper left. The source rests above the angel whose face and legs are cast in shadow, indicating that the light does not come from the angel but from God, to whom he points. Softer light illuminates Ishmael in the background. On the hillside behind Hagar, light follows the calligraphic line of the mannered, almost primordial vegetation.

The differences between LACMA's *Hagar and the Angel*, dated 1614, and his 1601 drawing at Yale underscore the impact his trip to Italy had on Lastman, who returned from Rome in 1607. His use of dramatic lighting and strong colors to accentuate his figures recalls the small-scale, jewel-like paintings of the German artist Adam Elsheimer (1578–1610); the lighting and the dynamic intervention of angels, however, reveal the influence of Caravaggio and his followers. Lastman would later testify in Amsterdam to the importance of Caravaggio, whose paintings he had studied in Rome, incorporating aspects into his own work after his return.⁷ **AW**

Rembrandt Harmensz. van Rijn

(1606, Leiden–1669, Amsterdam)

The Raising of Lazarus, 1630–32
Oil on panel, 37⁵/₁₆ × 32 in.
(94.8 × 81.3 cm)

Gift of H. F. Ahmanson and Company, in memory of
Howard F. Ahmanson
M.72.67.2



Few miracles in the Bible are as dramatic, or had as much consequence, as the raising of Lazarus, a man dead for four days before Jesus brought him back to life. According to the New Testament book of John, Christ performed his miracle in a cave near Bethany, where he had traveled with Lazarus’s sisters, Mary Magdalen and Martha, and a group of other mourners.⁴ When they reached the site, Christ ordered the stone covering the tomb be rolled back. He then commanded: “Lazarus, come out.” Lazarus then slowly emerged from the tomb with “his hands and feet bound with bandages, and his face wrapped with a cloth.” Many of the Jews who witnessed this miracle believed it proved that Christ was, indeed, the Son of God, as he had proclaimed. Others, however, feared that if Christ were not stopped, he would “destroy both our holy place and our nation.” Hence, they reported this event to the Pharisees, who then began plotting on “how to put him to death.”

Rembrandt fully captures how frightening and terrifying it must have been for all those who had gone to Lazarus’s tomb and had witnessed him rising from the dead.⁵ One can envision Mary and Martha, having pulled back the curtain that had covered the mouth of the cave, anxiously crowding around the tomb with their fellow mourners, smelling the odors of death let free when the stone had been pulled away. When Christ, standing fully erect with his right arm held aloft and his hand open with fingers spread, dramatically issued his command, one can only imagine the power of his voice reverberating through the darkness. As Lazarus slowly begins to raise his head and upper body, weak and pale but very much alive, Mary, brightly illuminated by light streaming in at the left, leans forward in amazement, with her arms outstretched. Martha, more reticent and in the shadows, draws back, her hands clasped together in front of her face. The two elders behind Mary, as well as the plainly dressed man to the left of Christ, probably Peter, react in awe, as though trying to comprehend the significance and meaning of this miraculous event. Other figures in the deep recesses of the cave also crane their necks to get a glimpse of Lazarus.

Rembrandt did not arrive at this dramatic composition without a lot of forethought. X-radiographs, while very difficult to read with certainty, reveal multiple revisions, not only in the figures but also in the general character of the scene.⁶ Christ, for example, did not originally loom so high over the tomb as now, and Rembrandt adjusted the position of his raised arm, probably more than once. Mary Magdalen’s left hand was formerly higher and was covered by a white cloth. The composition also included another

elder who previously stood behind Mary.⁷ Finally, Rembrandt scraped away his initial paint layer in the upper right quadrant before depicting the curtain and Lazarus’s personal effects, including his turban, sword, and bow and quiver.

The Raising of Lazarus is not dated, but, for stylistic, thematic, and compositional reasons, it is thought that Rembrandt likely executed it in Leiden about 1630. The closest point of comparison is Rembrandt’s *Judas Returning the Thirty Pieces of Silver*, signed and dated 1629 (fig. 10), a painting that also went through multiple compositional changes.⁸ Expressive elders, including some based on the same models, animate each scene, while dramatic chiaroscuro effects enhance the emotional and physical dramas of these biblical narratives. Both paintings, moreover, are similarly structured, particularly in the way a group of intensely gazing figures stare across an empty foreground toward a singular individual, in one instance Lazarus, and in the other Judas.

By the late 1620s, Rembrandt had begun to make a name for himself in his native Leiden as an impressive young talent, not only for his portraits and genre scenes, but also for his expressive biblical and mythological images. Importantly, his fame also reached The Hague, where Constantijn Huygens (1596–1687), the renowned poet, musician, and art lover, served as secretary to Prince Frederik Hendrik (1584–1647). Huygens, who was seeking local artistic talent that could raise the cultural profile of the House of Orange, traveled to Leiden in 1629 to visit the workshops of Rembrandt and his colleague Jan Lievens (1607–1674). When Huygens saw Rembrandt’s *Judas Returning the Thirty Pieces of Silver*, he was struck by the artist’s “sure touch and liveliness of emotion.”⁹ Huygens, who wrote extensively about this painting in his autobiography, composed a few years later, also noted that Rembrandt achieved “on that modest scale a result which one would seek in vain in the largest pieces of others,” an assessment that could equally have been written about *The Raising of Lazarus*.

Lievens, as well as Rembrandt, had received many accolades for his work by the late 1620s. The two artists, born a year apart, had both studied in Amsterdam with Pieter Lastman (1583–1633), Lievens for two years about 1618–20, and Rembrandt for six months in 1624–25. During the mid-1620s they learned from each other and developed styles and themes in their drawings, paintings, and etchings that responded to what the other was doing.¹⁰ Both artists were experimental in their approaches, creating textures by applying paint in various ways—thickly in some instances, thinly in others—and even wiping and

scratching their paint to increase their pictorial effects. Rembrandt and Lievens were, in fact, simultaneously friends and rivals, competing with each other for prestige and patronage.

Huygens greatly admired Lievens's portraits and large-scale history paintings, but he conceded that Lievens was "unlikely to match Rembrandt's vivid invention."⁸ This assessment may help explain why, by the late 1620s, Lievens's painting style grew progressively closer to that of Rembrandt, so much so that by the end of the decade, contemporaries were sometimes uncertain as to the attribution of their works.⁹ Significantly, in 1630–31 Lievens also painted a depiction of the Raising of Lazarus (fig. 11) that is comparable in style, as well as in subject, to Rembrandt's painting.¹⁰ Both artists portrayed Christ frontally and showed Lazarus only partially risen from the tomb. Lievens's image, however, is more serene than Rembrandt's. His Christ stands quietly, with hands clasped in front of him, as he looks up toward God, the source of his miraculous powers. The existence of two such comparable works is not unique during this period of their careers.¹¹ Huygens likely challenged Rembrandt and Lievens to portray similar subjects, believing that such a competition would spur them to even greater achievements. An indication of Rembrandt's admiration for Lievens's *Raising of Lazarus*, and perhaps confirmation that the two works were done in competition with each other, is that Rembrandt owned Lievens's painting. The 1657 inventory of his collection indicates that he hung Lievens's work in his home in Amsterdam near his own *Raising of Lazarus*.¹²

Rembrandt revisited the subject of Lazarus a number of times after executing the painting now at LACMA. Around 1632, at about the time he moved from Leiden to Amsterdam, he made a large-scale etching of *The Raising of Lazarus*, which differs from his painting in that Christ is in the foreground of the scene and is viewed from the back. In the mid-1630s Rembrandt made a fascinating red-chalk drawing that started as a free copy of Lievens's etching of *The Raising of Lazarus* before he transformed the composition into a deposition of Christ.¹³ He returned to the subject in 1642 in a tender etching that is much quieter in mood than his earlier works.¹⁴

Rembrandt's fascination with this subject was not exclusively about the drama of the raising of Lazarus. The miracle also had many theological implications, most important, the foreshadowing of Christ's own death and Resurrection, that were compelling to artists and theologians alike.¹⁵ For Protestants the miracle of the raising of Lazarus confirmed that salvation came through God's mercy, and not through good works, a message clearly transmitted through Christ's words to Martha before going to the tomb: "I am the resurrection, and the life; that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die. Believest thou this?"¹⁶ The powerful resonance of these words is felt in Rembrandt's early masterpiece, where Christ fully asserts his miraculous powers, and with his commanding voice and gesture, calls for Lazarus to return to life after death. **AKW**



Fig. 10



Fig. 11

Fig. 10 Rembrandt van Rijn, *Judas Returning the Thirty Pieces of Silver*, signed and dated 1629. Oil on panel, 31 × 40 1/4 in. (78.8 × 102.3 cm). Private collection

Fig. 11 Jan Lievens, *The Raising of Lazarus*, 1631. Oil on canvas, 42 1/2 × 44 7/8 in. (107 × 114 cm). Royal Pavilion and Museums, Brighton and Hove (inv. no. FA000001)

Jacob van Ruisdael
(1628/29, Haarlem–1682, Amsterdam)

Landscape with Dunes, 1649
Oil on panel, 20⁵/₈ × 26⁵/₈ in.
(52.4 × 67.6 cm)
Signed and dated lower left corner: *Ruisdael 1649*

Gift of Dorothy G. Sullivan
M.75.138



Jacob van Ruisdael painted *Landscape with Dunes* in 1649, one year after he joined the painters’ guild in Haarlem, but three years after he signed his first paintings. Typical of his early paintings, LACMA’s panel is characterized by strong contrasts of light and dark and grainy paint that suggest the damp, brooding atmosphere of the rugged, windswept dunes surrounding Haarlem. The composition is split between a marshy meadow at the left and a dune at the right. A strongly lit, deeply rutted road crosses the foreground and rises at the right, wrapping around two entwined trees and leading to a dune house nestled in the distance. A brook crosses the foreground from the left and meanders into the distance through the underbrush toward the house. Dark storm clouds that sweep across the sky break at the right, where a patch of blue sky suggests the wind is pushing them upward. Barely visible in the distant right, where they are obscured by shadows, a woman and child walk along the road toward a group of trees on a hill silhouetted against the light sky. Typical of figures painted by Ruisdael himself, they merge into the landscape rather than assume a dramatic function, as they do in *The Great Oak* (LACMA, inv. no. M.91.164.1).

Landscape with Dunes is closely related to a group of compositions from the late 1640s that similarly juxtapose a distant view across a rough, shadowy landscape and a sharply lit road rising over a dune. The low horizon, visible only at the left, releases over three-fifths of the composition to the sky, which is animated by clouds. The asymmetrical formation of the trees that dominate the center of the composition indicates the force of the prevailing wind from the right, where in the LACMA painting the bright sky suggests a storm is clearing as the sun sets in the west.

A comparison of Ruisdael’s early dune paintings reveals the young artist adjusting the compositions, details, and lighting as he searches for a solution. In *Dune Landscape near Haarlem*, of 1647 (private collection, formerly Heinrich Baron Thyssen-Bornemisza, Lugano-Castagnola), Ruisdael draws the viewer’s attention across the open meadow toward the distant skyline of Haarlem, which is dominated by the Grote Kerk, the former church of Saint Bavo. The major group of trees arches over the flat land, visually sweeping the line of the road upward. An undated painting in the Musée du Louvre, Paris, known as *Le buisson*, repeats the motif of the arching trees that frame the distant view of

Haarlem. The foliage is here more dense and supported by additional trees located across the sunlit road. Light also more insistently draws attention to the meadow at the left, pacing the progress into depth.

In the LACMA painting, dated in 1649 and thus one of the later paintings from the group, Ruisdael’s use of light and clouds to enhance his composition is more subtle and successful, though not yet fully in his command. The central group of trees is now reduced to two, one of which is battered, its barren branches reaching into the sky, the bark of the trunks lit by the sun. A crude fence made of planks wraps around the trees, following the line of the road, across which the viewer’s gaze is directed toward the grove of three trees on the distant hill, backlit against the brightening sky. Ruisdael draws attention to the left distance, where a tree to the left of the house stands out against the breaking light of the sky and a sunlit meadow framed by distant trees has replaced the skyline of Haarlem.

Ruisdael uses the diffused light reflections on the water and sharp reflections on the rough surfaces of logs and tree roots to animate the shadows in the foreground. The contrast between the loosely applied dark paint that allows the toned panel to show and the thickly applied lighter paint of the road contributes to the dramatic effect of the painting. Although accomplished, *Landscape with Dunes* does not yet exhibit the artist’s true mastery of light and form that animate and define space in his mature paintings. In *The Great Oak*, painted just three years later, Ruisdael refined and focused his earlier compositions, aggrandizing the central motif of the tree and using shadows to suppress areas of raw nature. Patches of light draw the viewer’s attention through the foliage and across the essentially flat landscape into the distance.

Ruisdael’s composition and close observation of nature are in striking contrast to the contemporary work of his uncle Salomon van Ruysdael, one of the major practitioners of the tonal landscape. By the late 1640s, the older artist had introduced more color and monumental forms into his paintings, such as *River Landscape with a Ferry*, dated 1650 (LACMA, inv. no. M.2009.106.13), which he similarly divided between distant and close views, devoting four-fifths of the painting to the sky, but his paintings lack the drama and contrast of coarse, rugged vegetation found in the work of his nephew. **AW**

Jan Steen

(1626, Haarlem–1679, Rotterdam)

Samson and Delilah, 1668

Oil on canvas, 26 ½ × 32 ½ in.

(67.3 × 82.6 cm)

Signed and dated on step at right: *JSteen 1668*

Gift of The Ahmanson Foundation
M.87.64



Best known for his comic portrayals of contemporary Dutch scenes of merrymaking, Jan Steen also applied his many talents as an artist and storyteller to the depiction of ancient and biblical history, usually with a humorous twist. Employing a rich vocabulary of gesture, expression, and movement to recount familiar stories, Steen animates his canvases like the director of a theatrical performance.

Samson and Delilah presents the critical moment in the story of the powerful Jewish warrior who was reduced to a blind beggar when he succumbed to the wiles of Delilah, a beautiful Philistine. The narrative appears in the Old Testament (Judges 16:4–31) and also in the fifth book of *History of the Jews* by the first-century Roman Jewish author Flavius Josephus. Incensed by the havoc and destruction Samson had inflicted on their people, the Philistines were determined to neutralize him. When Samson became enamored of Delilah, they offered her money to seduce him so that he would reveal the source of his legendary strength. Three times Samson lied to her. Each time the Philistines pounced on him only to realize he had deceived them and remained powerful. Eventually, overcome by his love for Delilah, who cried that he did not trust her and promised not to reveal his secret, he conceded that the source of his strength was his hair, which had never been cut. Sated with love, Samson fell asleep with his head in Delilah's lap. As he slept, a barber cut his seven locks of hair. When he awoke, he discovered he was no longer able to resist the Philistines, who bound him with brass restraints and gouged out his eyes. Humiliated and blind, Samson was reduced to begging in the streets. Later, when he was brought to the pagan temple as entertainment for the Philistines, Samson, who had secretly regained his strength with the regrowth of his hair, revenged himself and the Israelites by pulling down the columns that supported the building, killing his tormentors and himself.

Light, color, and definition focus attention on the primary subject in *Samson and Delilah*. Seated on a velvet divan covered with an expensive Turkish carpet,¹ Delilah strokes Samson's head resting in her lap as she reaches back for a pair of scissors to assist the barber, who is about to snip off her lover's hair. Delilah wears a seventeenth-century silk dress; her loose hair, untied chemise, and décolletage indicate a sexual informality that suggests she is a prostitute.² Samson, whose sword and turban lie abandoned beyond his reach on the far side of Delilah, is stretched out asleep on the rug that extends from the chair to the floor. His silk shirt opened carelessly at the neck and his short Roman skirt raised above his bent knee emphasize his careless behavior.

A table spread with a starched white linen cloth on which are the remnants of a feast—bread, lemons, oranges, a water jug, and a vessel of wine—and copper vessels lying carelessly on the floor where they have fallen suggest the bacchic behavior that had led to Samson's submission to his lover's pleas.

The glisten of silk and metalwork, the strong color of the rug, and the details of the shawl, red curtain, and figures contrast with the shadowy, monochromatic background partially obscured by curtains hung between columns. Emerging from behind drapery, a servant woman raises her finger to caution silence and restraint as the armored Philistines press forward in anticipation of the signal to burst through the curtains and seize Samson. By reducing the light and color and broadening his brushstrokes in this area, Steen suggests the continuation of the narrative without distracting from the main story. The tension is palpable. A moment later the scene will explode as the soldiers emerge from the shadows and seize Samson, an event theatrically presented by Steen in *Samson Bound* (fig. 12). In this rowdy scene, the Philistines seize Samson, restraining him with brass shackles, and gouge out his eyes as Delilah accepts gold coins in payment for her treachery. In yet another painting, *The Humiliation of Samson* (known only by a copy in Antwerp), Steen represents the blind captive brought to the temple to be mocked by the Philistines.

The influence of the theater on Steen has often been noted. Although his association with the guild of the *rederijkers* (rhetoricians) is undocumented, some of his paintings portray scenes from the life of the *rederijkers*, and many of his history paintings from the 1660s suggest the influence of the theater.³ In *Samson and Delilah*, the figures appear on an elevated platform with an architectural backdrop and great swags of red drapery that recall the stage of Jacob van Campen's Schouwburg on the Keizergracht, Amsterdam, as portrayed in 1658 by Salomon Savery (1594–ca. 1678). Steen's interest in the theater may have been related to the reopening of the Schouwburg in 1665, after a year of renovations that transformed it into a Baroque theater.⁴

The story of Samson and Delilah was the subject of a number of plays during the sixteenth and seventeenth centuries, including *Simsons treurspel* (*The Tragedy of Samson*), published in Amsterdam in 1618 by Abraham de Koning (1588–1619),⁵ and *Samson of heilige wraeck, treurspel* (*Samson, or Holy Revenge, a Tragedy*), published in 1660 by the famous poet Joost van den Vondel (1587–1679).⁶ The action in both plays takes place during the last days of Samson's life and focuses on the consequences of Delilah's treachery. In De Koning's play, as in the painting, a barber is summoned to

cut the hair of Samson, who has fallen asleep in Delilah's lap.⁷ Vondel's play takes place on the last day of Samson's life. A chorus of Hebrew maidens comes upon Samson, who has been led onstage and must be bathed and clothed before performing in Dagon's temple for the Philistines. The fallen hero recounts what happened to him, but there is little dramatic action. The audience is not shown the destruction of the temple, only told about it by a messenger.⁸ Vondel's play concerns Samson's changed status. Delilah's deception of Samson represented the critical moment in the biblical story, when Samson's fate is dramatically changed.

In the opening argument of *Simson's treurspel*, De Koning explicitly refers to "Samson, a prefiguring of our Lord Jesus Christ and a marvelous wonder in his time."⁹ Samson, who had been granted his superior strength by God, lost his kingdom when Delilah cut his hair. Humbled, Samson was made new again by God, who restored his strength. Vondel also refers to Samson as the prefiguration of Christ, noting the similarity of Samson's patience in enduring the taunts and mocking of the Philistines.¹⁰ For Vondel, because God renewed Samson's strength, his weakness was also considered holy, inspired by God and pleasing to God. Samson's divine act of revenge foreshadows a new epoch of justice, which was to come with the arrival of Christ.

Referring to De Koning's play, Madlyn Kahr observes that "the parallel with Christ, whose death is not the end but is the beginning of man's redemption, lends moral force even to the episodes of degradation."¹¹ According to Reformed theologians, Samson's overindulgence in drink and his lust for Delilah were his downfall and the reason God abandoned him.¹² Only after his humiliation did God restore his strength. In the introduction to Vondel's play, but not mentioned in the play itself, young men are warned to curb wanton senses.

Images of Samson asleep with his head in Delilah's lap as she and/or a barber cut his hair appeared in a popular print series entitled the Power of Women, which represents women of the Bible and classical history who were considered dangerous threats to the status quo of society. The prints cautioned men to beware of falling prey to the temptations of women and disrupting the traditional relationship and division of labor between men and women.¹³ Steen's image is particularly close to the representations by Maarten van Heemskerck (1498–1574), which similarly represent Samson facing forward as he leans against his lover.¹⁴ By portraying Delilah as a prostitute in LACMA's painting, Steen explains her effect over Samson and emphasizes the debauchery that brought him down. The association is found in an emblem by Johan de Brune, "Een hoeren schoot is duyvels boot [A whore's lap is the devil's boat]," from *Emblemata of Zinneuerck*, published in Amsterdam in 1624 (fig. 13), as well as in a brothel scene painted by Steen about the same time, 1668–69, in which a young man is passed out with his head in the lap of a prostitute (Musée du Louvre, Paris). Steen's inclusion of two young boys teaching a dog to sit in the lower right corner of *Samson and Delilah* emphasizes the importance of moral training as a means to restrain human passions.

Although probably not intended by Steen in LACMA's painting, but typical of the fluid interpretations of subjects in the seventeenth century, the social and personal warnings to beware of the wiles of women and drink associated with images of Samson and Delilah could be transferred to political interpretations. Placed in public spaces, images of Samson and Delilah warned of the need to remain vigilant against outside aggression, a theme particularly popular during times of conflict. In 1632, the middle of the Thirty Years' War, the city of Dordrecht commissioned a large painting of Samson and Delilah for the great hall of the town hall from Christiaan van Couwenbergh (1604–1667).¹⁵ AW



Fig. 12



Fig. 13

Fig. 12 Jan Steen, *Samson Bound*, 1667–70. Oil on canvas, 52 3/4 × 78 3/8 in. (134 × 199 cm). Wallraf-Richartz-Museum and Fondation Corboud, Gemäldesammlung, Cologne (Inv.-Nr. WRM 1024, Zugang 1894)

Fig. 13 Iohannis de Brunes, "A Whore's Lap Is the Devil's Boat," Emblemata XXXII from *Emblemata of Zinneuerck*, 1636. Getty Research Institute, Los Angeles (inv. no. 2823-641)

**Joachim Antonisz.
Wtewael**
(1566–1638, Utrecht)***Lot and His Daughters***, ca. 1597–1600
Oil on canvas, 64 × 81 in.
(162.6 × 205.7 cm)Gift of The Ahmanson Foundation
M.81.53

Sheltering beneath the bower of a tree draped with a canopy, the Old Testament patriarch Lot and his two daughters appear in an erotic scene of incestuous seduction. Joachim Antonisz. Wtewael paints Lot clothed, emphasizing the aggressiveness of his naked daughters, who seduce him with wine. His willing response to his daughters, however, is suggested by his naked leg, which forms a dynamic diagonal as it crosses over the leg of one daughter and supports the arm of the other daughter, who drapes herself over his lap; turning her face upward, she reaches for his face as he grabs her left breast with a clawlike hand.¹ Her frontal pose with her legs spread apart addresses the viewer unashamedly. In her left hand, she clutches the gilt ewer that she used to fill the wine tazza Lot raises with his right hand in a gesture reminiscent of Bacchus.²

LACMA's *Lot and His Daughters* was probably painted about 1597–1600.³ The composition still retains aspects of the Mannerist style that the artist had encountered in Italy and through the prints after Bartholomeus Spranger (1546–1611) by his Haarlem contemporaries Hendrick Goltzius (1558–1617) and Jan Muller (1571–1628), but from which Wtewael was moving away by the late 1590s. The complex, contorted poses of Lot and his daughters, their gnarly toes and fingers, the elongated torso of the daughter at the right, which has been compared with Michelangelo's *Dawn*,⁴ and the contrast of her pale coloration with the ruddy complexion of Lot are characteristic of Mannerism. The sculptural quality of Wtewael's monumental nudes, modeled in terms of light and shadow and pushed to the foreground, however, represents a break with Mannerist composition. Rich, vibrant, even hot, colors, together with light and shadow, both define and soften the hard contours of the figures and mark Wtewael's movement toward more naturalistic forms. Wtewael's naturalistic treatment of the still life of cheese and the basket of fruit, distinctly Northern additions to the iconography of the story, anticipates the independent still lifes produced in the seventeenth century.

Wtewael treated the subject in at least six compositions,⁵ and similarities between LACMA's painting and an engraving by Jan Muller after Spranger's drawing *Lot and His Daughters* suggest that Wtewael may have referred to the print for this version of the subject.⁶ LACMA's painting and a close version in the Hermitage (see below) are the artist's largest and boldest statements, and probably the earliest. The monumental scale, strong coloration, and tightly rendered near-life-size figures contribute to the dramatic impact of the scene, which boldly confronts viewers and invites them to participate in the incestuous foreplay. The particularly aggressive behavior of both the daughters and Lot distinguishes the painting from earlier treatments of the theme.⁷ Details in Wtewael's painting allude to lust and to the forthcoming events: the staff, gourd, and melon, which refer to Lot the pilgrim, also have erotic significance.⁸ The basket of fruit, a familiar reference to fertility in family

portraits, alludes to the outcome of the sexual encounters between Lot and his daughters.⁹ The combination of butter with the stack of cheese, which frequently appears with this subject, as well as in independent still lifes beginning in the late sixteenth century, may here, as Ann Lowenthal has suggested, refer to the Dutch proverb “Butter on cheese is a work of the devil,” a warning against profligate indulgence. Her suggestion that Wtewael included a bread roll in the still life and Lot's tazza of wine as references to the Eucharist, and the broken fences in the background as references to the cross, are less convincing.¹⁰ The still-life details may, perhaps more convincingly, be associated with the bacchic scene of lust and overindulgence, and like the caution about cheese and butter, a call for temperance.¹¹

Beginning in the fourteenth century, and continuing into the seventeenth century, secular literature enlisted Lot as a popular exemplar of gluttony, specifically drunkenness, a failing that led to his sin. Lot often appears as a duped old man seduced by young women, who are portrayed as duplicitous.¹² The story of Lot and his daughters was frequently included in popular biblical print series, as well as series known as the Power of Women.¹³ Hardly a modern celebration of the accomplishments of independent women, the series, which drew on examples from the Bible and classical history, cautioned against women assuming power in a relationship, thus disrupting the marital balance. The story of Lot, like that of Samson and Delilah and other examples of the Power of Women, served as important reminders of the need to remain vigilant to protect one's soul.

In 1604 Karel van Mander, who considered Joachim Wtewael one of the most important artists of his generation, recalled: “In Antwerp, with some Italian or other, there is a large piece by him [Wtewael], six feet tall and ten wide, being *Lot with his Daughters* in which there are excellently beautiful nudes in life-sized figures, and also a subtle fire, tree trunks and other things.”¹⁴ Scholars identified that painting with LACMA's *Lot and His Daughters* until 1989, when a second, very close version of equal dimensions was discovered high on a stairway in a mansion in Saint Petersburg formerly owned by L. I. Lazarov and acquired by the Hermitage Museum.¹⁵ Neither picture is signed or dated. In 1991 Irina Sokolova published the Hermitage painting in an article in which she notes differences in details and coloration between the LACMA and Hermitage works.¹⁶ She observes that the facial features of the daughter at the right in the Hermitage painting are more complex and more strongly emphasized than in LACMA's version. Most subsequent authors agree that the Hermitage painting is the primary version. Although the Hermitage version was not included, the 2015–16 monographic exhibition of Wtewael's work placed LACMA's painting in comparison with other autograph works by the artist. The general conclusion was that the Los Angeles painting is a second version by the master himself with workshop assistance.¹⁷ **AW**

1 Avercamp (back to entry)

- For example, it was reported in *Die nieuwe chronijcke van Brabandt*, p. 443: “In this year of [15]64 it froze so severely for ten weeks on end that people in Antwerp crossed the Scheldt on foot and horseback from the day after Christmas until Twelfth Night, and because of the great novelty, stalls and tents were erected on the ice, where food and drink and other wares were sold” (In dit iaer van LXIIII hever x weken lanck seer sterc ghevroosen / so datme Tantwerpen over die Schelde ghinck te voet en te peerde vanden tweede Kerstdach tot op de dry Coninghen dach / en om der grooter nieuwicheyt / so heeft men daer Craeme en Tenten op ghestelt / en spijsse en dranc / en ander coopmanschap op vercocht ghelijc-mehier achter figuerlijc siet). Quoted in The Hague 2001–2, p. 12.
- The game of *calf* was played with a curved wooden stick similar to a modern hockey stick. The object was to hit a wooden ball or sheepskin ball stuffed with cow or calf hair to an agreed target in the least number of strokes. Regarding the game of *calf*, see The Hague 2001–2, p. 26, and Roelofs, in Amsterdam-Washington 2009–10, pp. 60–61. See also Bergen op Zoom etc. 1982.
- The watercolor (Welcker and Hensbroek-van der Poel 1979, nos. T46 and T510) is pen and watercolor, 189 by 241 mm. The painting (Welcker and Hensbroek-van der Poel 1979, no. S14) is oil on canvas mounted on panel, 47 × 89 cm, and signed with Avercamp’s monogram on a barrel. In addition to the elegantly dressed couple in the right foreground, the two paintings share a number of other details, suggesting that they were done close in date to each other.
- The inscription on Ploos van Amstel’s print reads: “HA 1621 fe. dit is frederik de 5de, koning van bohemen en vrouw na het leven getijkent” (This is Frederick V, king of Bohemia, and wife drawn from life”; Laurentius and Niemeijer 1980, p. 259, no. 8). Ploos van Amstel claimed that the original drawing was signed with Avercamp’s monogram. John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82, p. 4, mistakenly note that Avercamp’s drawing is inscribed. Avercamp’s drawing includes neither a monogram nor a date and does not identify the figures. For a discussion of the drawing and print, see Schapelhouman 2009–10, pp. 114–15, 169 n. 52.

- De Vries 1968, no. 16, was the first to question the royal identification, noting that the figures appear in a painting he dates to before 1621, when Frederick and Elisabeth arrived in the Netherlands. His opinion, supported by later authors, was that the figures were intended to be viewed as generic types. John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82 (and Los Angeles 1992–93, p. 5), also rejected the identifica-tion, recognizing the lack of resemblance of the figures to authentic representations of the royal couple, such as the grisaille of 1628 by Adrian van de Venne (1589–1662), depicting the pair departing for the hunt (Rijksmuseum, Amsterdam, inv. no. A9580). The authors also rejected the identification by Welcker 1933 and by Van Regteren Altena in Paris 1972, no. 63, of the woman in profile as Amalia van Solms because she did not resemble her accepted images. They concluded that the drawing functioned as a study sheet, providing models to be used in different combina-tions in his paintings, something that would have been inappropriate for images of the royal couple.
- Du Mortier 2009–10, p. 142. Her suggestion that the elegant group in the foreground right might represent Emilia of Nassau (1569–1629), princess of Portugal, and her retinue, who stayed in Snel’s Inn in Kampen for two days in 1620, seems, how-ever, unlikely considering the age of the women in the painting. Emilia, who was the youngest daughter of William of Orange and his second wife, Anna of Saxony, and thus the half sister of the stadholder Frederik Hendrik, would have been at least fifty in 1620.
- According to Du Mortier 2009–10, p. 152, “Velvet or silk masks . . . were worn for a variety of reasons: to remain incognito, to conceal imperfec-tions such as scars—pockmarks, for instance—or freckles, as protection against the cold, but usually to preserve the highly desirable pale complexion.”
- Du Mortier 2009–10, pp. 142–43.
- Du Mortier 2009–10, p. 159.
- Well-dressed aristocrats, probably residents of the distant estate, picnic in cattle fields next to a farmyard where farmers conduct their business. One of the aristocratic women takes a young child by the hand to observe a farm woman milk-ing. In other paintings Brueghel represents aristocrats observing peasants dancing.
- See Wallert and Verslype 2009–10, esp. pp. 136–37.
- Regarding Avercamp and perspective, see Roelofs in Amsterdam-Washington 2009–10, pp. 56–57.
- Arthur Wheelock in Washington 1995, p. 12, observed that Avercamp’s painting *A Scene on the Ice* (National Gallery of Art, Washington, DC) shares not only landscape elements with the LACMA painting, but also “no less than fourteen figure groups.” Regarding Avercamp’s use of draw-ings, see Schapelhouman 2009–10, pp. 85–117.

- Roelofs, in Amsterdam-Washington 2009–10, p. 79.
- Published by Hieronymus Cock (1518–1570), the print remained popular for many years and introduced a number of motifs that appear in Avercamp’s paintings: people tying on skates; a woman who has fallen, exposing her naked buttocks; spectators; and people who have fallen through the ice.
- English translation by Nadine Orenstein and Manfred Sellink in Sellink 2007, p. 68, of the inscription added to the second state by the Antwerp print publisher Johannes Galle (1600–1676): “Aij leert hier aen dit beeldt, hoe wij ter wereldt rijen / En slibberen onsen wegh, d’een mal en d’ander wijs, / Op dees verganck-lijkheijt veel brooser als het ijs.” The original engraver had left space for an inscription; Galle’s late inscription is the only one known.
- John Walsh and Cynthia Schneider in Los Angeles-Boston-New York 1981–82; and Los Angeles 1992–93, p. 4, note the association of fortune-telling with this common symbol of the heat of love. In note 4 (p. 7), they refer to Braunschweig 1978, nos. 15, 32, 33, and Amsterdam 1976, no. 28. They correctly reject the sexual association to the dead birds held by the hunter who appears in a number of paintings.

2 Van Beyeren (back to entry)

- Van Beyeren began his career painting seascapes and still lifes of fish. His first known *pronk* still life is dated 1651 (Kunstmuseum, Düsseldorf, Bentinck-Thyssen Collection).
- Still Life with Silver Wine Jug, Ham, and Fruit*, oil on canvas, 39¼ × 32½ in. (99.7 × 82.5 cm). Cleveland Museum, inv. no. CMA 60.80. See Sullivan 1974.
- Still Life with a Wine Ewer* (Toledo Museum of Art, Ohio, inv. no. 1952.24).
- Seling 1980, no. 407, vol. 1, pp. 109, 276, and vol. 2, ill. 406.
- According to Delft-Cambridge-Fort Worth 1988–89, p. 172, *plooi* platters are “dishes with a rim composed of gadroonings.”
- Delft-Cambridge-Fort Worth 1988–89, p. 177.
- Rinaldi 1987, pl. 144.
- The mouse, which was painted out by a former owner, was revealed by later restoration.
- Koslow 1989, p. 265.

3 Fabritius (back to entry)

- Book 1: 583–723.
- The abraded condition of the signature suggests that it had been overpainted, probably with the name Rembrandt.
- Duparc 2006, p. 79, points specifically to the “characterization of the faces, the large, expressive hands . . . the dry pastose paint, the broad brushwork and the pallet, which displays numerous brown tones, white and other light hues, and striking red brushstrokes.” This painting is based on Rembrandt’s *Raising of Lazarus*, LACMA, inv. no. M.72.67.2.
- The first publications were issued with woodcuts. The most influential were the woodcuts by Virgil Solis (1514–1562), which were originally used for two publications of the *Metamorphoseon* published in 1563: one with text by Johann Spreng (1524–1601), and the other, a bilingual version by Johann Posthuis. Solis borrowed from a cycle of 178 woodcuts produced by Bernard Salomon for a French (and Dutch) simplified Ovid, the *Métamorphose figurée* (Lyon, 1557). Solis rendered two scenes: *Juno, Jupiter, and Io Changed into a Heifer and Mercury and Argus*, in which Mercury plays his pipe as Argus dozes against a tree.
- Ferdinand Bol, early 1660s (Neues Palais, Potsdam), influenced by Jordaens’s print; Cornelis Bisschop (Dordrechts Museum); Gerbrand van Eeckhout, 1666 (destroyed in World War II); and Barent Fabritius, 1662 (Staatliche Museen, Kassel).
- See Sluijter 1986, pp. 64–66, 103–4, 106–7.
- Three stages were erected and six different sets of tableaux vivants designed by Samuel Coster, Gerard Brandt, and Jan Vos. The Mercury and Argus was designed by Coster, who was also responsible for the text beneath the print. See Snoep 1975, pp. 77ff., for a general discussion of the celebration, and p. 81 for a discussion of Mercury and Argus. The print of Mercury and Argus is also discussed by Van de Waal 1952, vol. 1, p. 22.
- Van Mander 1604, fol. 128v.
- Hendrick Hondius, *Watchdog of Holland*, 1644. See “Hendrick Hondius,” in Hollstein 1994.
- Fabritius, *Mercury and Aglauros*, ca. 1645–47, Museum of Fine Arts, Boston, inv. no. 03.1143. Anonymous sale, Paris, Lebrun, 15 Dec. 1766, lot 86, “Un Tableau représentant Jason qui vient render homage à Médée, qui est dans son Manoir, suivant l’ordre qu’elle lui en a donné, peint par Rimbrant Vanryn; c’est un très beau Tableau de ce Maître, sur toile, avec bordure dorée; il porte 3 pieds 2 pouces de large, sur 2 pieds 3 pouces de haut.” The painting was sold for 44 livres 16 to Donjeux, probably Vincent Donjeaux, who was noted as *negociant de tableaux et curiosités* in 1793. The current measurements of the Boston canvas are 28½ × 35⅞ in. (72.4 × 91 cm). The common size, early sale history, and shared theme suggest that this and our painting were intended to hang together.

- Van Mander 1604, fol. 20a.
- Between the sales of 14 January 1765 and 2 December 1765, the dimensions of both paint-ings were dramatically altered from approximately 42 by 36 inches to 26 by 37 inches, suggesting that the upper portion of one or both paintings may have been damaged.

4 Goltzius (back to entry)

- Van Mander 1604, fols. 37v–38r.
- Van Mander 1604, fols. 281v–287r. See also Leeflang 2003–4, pp. 13–31.
- Goltzius was also a pioneer in the art of “pen-painting,” a technique he invented in the late 1590s, in which he drew with a pen directly on canvas to mimic the look of a print.
- An excellent example of such a drawing is seen in Leeflang 2003–4, pp. 252–53, cat. 89.
- It has been speculated that the artist’s failing eye-sight played a part in this decision, but that seems unlikely, as he continued to make prints and drawings throughout the course of his life. Huigen Leeflang in Amsterdam-New York-Toledo 2003–4, and Ger Luijten, in Leeflang 2003–4, pp. 265–66, postulate that Goltzius was also influenced by Van Mander’s conviction that painting was the highest form of art.
- Titian, *Venus and Music*, ca. 1550, oil on canvas, 136 × 220 cm, Museo Nacional del Prado, Madrid (inv. no. P00420).
- Van Mander 1604, fol. 285v: “*Goltzius* comende uyt Italien, hadde de fraey Italische schilderijen als in eenen spiegelh soo vast in zijn ghedacht ghedruckt, dat hyse waer hy was noch altijts gestadich sagh: dan vermaeckte hem de soete gracelijckheyt van *Raphael*, dan de eyghen vleesachticheyt van *Corregio*, dan de uytstekende hooghselen, en afwijkende verdreven diepselen van *Tiziaen*, de schoon sijdekens en wel gheschilderde dinghen van *Veroneso*, en ander te Venetien, dat hem de Inlandsche dinghen soo heel volcomen niet meer conden voldoen.”
- Van Mander 1604, fol. 285v: “Het was den Schilders eenen lust en voedsel, hem hier van te hooren spreken: want zijn woorden waren al gloeyende carnatien, gloeyende diepselen, en derghelijcke onghewoon oft weynigh meer ghehoorde verhalingenh.”
- The concept of competition is one stressed by Sluijter 1999, particularly pp. 26–36.
- See the Technical Report on the painting by Joseph Fronek.
- Eric Jan Sluijter, in Sluijter 2005, p. 168, has postu-lated that the master was taught by his friend Frans Badens (1571–1618), who had traveled to Italy with Jacob Mathan in the mid-1590s. However, no paintings can be attributed with certainty to Badens, so this suggestion cannot be confirmed. The painting technique that Sluijter describes Goltzius using, which includes the use of a red underpainting, in fact, does not reflect the results of the pigment analyses of *Danaë*. For further discussion of this technique, see Taylor 1998, pp. 162–65.

- This translation, by Pieter van Thiel, is taken from Amsterdam 1993–94, p. 543. The original text is found in Van Mander 1604, fol. 286r: “Eyndlijck, in ’t Iaer 1603 heeft hy ghemaectt op eenen grooten doeck als t’leven, een slapende naeckte *Danaë*, op een seer schoon wijse ligghende: dit naeckt is wonder vleeschachtigh en verheffende gheschildert, en van grooter studie in omtreck en binne-werck. Hier by comt een aerdigh oudt Wijf met een gloeyende tronie, met oock eenen doortrapten *Mercurius*, en ick en weet niet wat vriendlijcker kinderkens, comende met Stock-beurs en anders aen ghevloghen, soo dat het oock van schoonheyt der ordinantie niet is te verbeteren: dit stuck is te Leyden, by den Const-liefdighen Heer *Bartholomeus Ferreris*, op zijn Cabinet oft Const-camer, onder ander fraeyicheyt te sien.”
- This translation, by Michael Hoyle, is taken from Leeflang 2003–4, p. 284. The original text is found in Van Mander 1604, fol. 39r–v: “Eerstlijck, dat de soo heel nauw besloten schoon *Danaë*, van den in goudt veranderen *Iuppiter*, noch beslapen, en bevrucht is geworden, wijst ons niet anders aen, dan datmen door rijckdommen en geschencken, overmidts de cracht der alder onversadighste giericheyt alles uytrichten en te weghe brengen can: want onghetwijffelt *Iuppiter*, dees zijn vriendinne, en haer Voedster, met groote gaven van goudt heeft becoort, en bedrogen: datmen wel seggen magh, dat het over al lief en begeerde goudt alles dempt, en overwint.” Richard Rand in Conisbee, Levkoff, and Rand 1991, p. 138, has noted that Van Mander’s inter-pretation of this myth broke sharply with traditional views expressed in earlier editions of the *Ovid moralisé*, which stressed the myth’s parallels with stories from the Bible, among them, about Saint Barbara, who, hidden away in a tower was celebrated for her chastity, and the Virgin Mary’s Immaculate Conception.
- See, for example, Richard Rand in Conisbee, Levkoff, and Rand 1991, pp. 135–39; Pieter van Thiel, in Amsterdam 1993–94, pp. 543–44; Leeflang 2003–4, pp. 284–86; Nichols 2013, no. A-33, pp. 136–40.
- Sluijter 2006, p. 31.
- As noted in Leeflang 2003–4, p. 17, Van Mander described Goltzius as a “rare Proteus or Vertumnus in art.” Vertumnus was the god of change in nature, and Proteus was able to transform himself into every conceivable form.
- See Provenance.

5 Hals (back to entry)

- Heraldry defines the sides from the point of view of the sitters.
- Seymour Slive, following Wilhelm Valentiner re: questions about Marie Larp (Slive 1970–74, vol. 3 [1974], pp. 61–62, no. 112).
- Slive 1970–74, vol. 3 (1974), pp. 59–60, no. 108, citing Gemeente Archief Haarlem, R. A. (Rechts Archief) 96ⁱ, fol. 62v. Hulkenberg 1972, p. 147, notes that both were members of well-established Haarlem families.
- Gemeente Archief Haarlem, R. A. 76^{es}, fol. 161.
- Gemeente Archief Haarlem, R. A 76^{es}, fol. 28v.
- Gemeente Archief Haarlem, R. A. 76^{es}, fol. 221.
- Regarding the silk industry in Haarlem, see Colenbrander 2013.
- It has been estimated that a total of around 20,000 people arrived in Haarlem between 1572 and 1622.
- Colenbrander 2013, p. 26, notes, “not only did immigrants from the Southern Netherlands introduce the silk industry to the North, but . . . they also had the financial and commercial skills to ensure that it became successfully established.”
- Dudok van Heel 2008, vol. 1, p. 240, notes that she died at Middelburg 31 October 1748 and was buried in the Pieterskerk, Leiden.
- Lunsingh Scheurleer, Fock, and Dissel 1986–92, vol. 2, p. 264.
- Hulkenberg 1972, p. 159.
- Lunsingh Scheurleer, Fock, and Dissel 1986–92, vol. 1, pp. 98–99. The sale took place in Leiden, 11–12 March 1754. Lugt 828, pp. 118–20 reproduces the copy annotated with names at the Bibliothèque Nationale de France, Paris.

6 De Heem (back to entry)

- Regarding the confusion and documents about De Heem’s birthplace and family, see Bok 1990.
- De Heem repeats the same motifs, such as the butterfly and the wineglass with “arms,” as well as the oyster shells under the plate at the left, in other compositions. A very similar, but simpler, painting was with the dealer Richard Green, London, in 2008.
- See Hochstrasser 2007, pp. 75–77.
- See Cheney 1987.
- Cheney 1987, p. 151.
- Cheney 1987, p. 149.
- Richard Rand in Conisbee, Levkoff, and Rand 1991, pp. 153–54. The author notes, however, that in the absence of cautionary inscriptions, this painting “may not have been so severe.”

7 Van der Heyden (back to entry)

- The other paintings are *The Herengracht, Amsterdam*, oil on wood, 14⅜ × 17½ in. (36.5 × 44 cm) (Musée du Louvre, Paris); *Houses on the Herengracht*, oil on wood, 14¾ × 17½ in. (37.5 × 44.4 cm) (Rothschild collection, Waddeston Manor); and *Houses on the Herengracht, Amsterdam*, oil on wood, 14⅞ × 17½ in. (35.9 × 44.6 cm) (Edward and Sally Speelman collection, London).
- Van der Heyden created the light effects on the water with a series of short and parallel horizontal strokes through which the underpaint is visible.
- Wallert 2006–7, p. 98.
- De Bosch termed them “prentenschilderijen” (Van Eeghen 1973, p. 133).
- Wallert 2006–7, pp. 98–101. See also Technical Report.
- Wallert 2006–7, p. 98.
- Schwarz 1966, p. 177, noted that Van der Heyden “seems to have made systematic use of the camera [obscura] in painting his city views with their sharp foreshortenings.” Wagner 1971, pp. 59–62, however, doubts his use of the camera obscura and says (p. 60) that there is no evidence in Van der Heyden’s drawings of his use of the device. De Vries 1984, pp. 59–62, also doubts his use of the camera obscura, citing evidence of one-point perspective.
- Greenwich-Amsterdam 2006–7, p. 70.
- Los Angeles-Boston-New York 1981–82, pp. 56–57.
- The following information regarding the buildings and their owners is based on *Vier Eeuwen Herengracht* 1976, pp. 455–61.
- Moes 1911, passim. Frederick’s son and his wife are depicted by Nicolaes Maes in two portraits at the Norton Simon Museum, *Agatha Bicker*, 1675, oil on wood, 17 × 12 in. (43.2 × 30.5 cm), inv. no. F.1972.43.3.2. P; and *Dirck Frederiksz. Alewijn*, 1675, oil on wood, 17 × 12 in. (43.2 × 30.5 cm), inv. no. F.1972.43.3.1. P. See Pasadena, forthcoming.
- In the inventory of Van der Heyden’s widow, who died shortly after her husband in 1712, the painting is described as the bend in the Herengracht with the Warmoessluis in the distance. Among the known works by Van der Heyden, only the LACMA painting matches this description. See Provenance and n. 1.

8 Honthorst (back to entry)

- The most complete accounts of the two times Christ was mocked are Matthew 26:57–68 and 27:27–31. The first time Christ was mocked, it was by the Jews; the second time, when he was crowned with thorns, he was mocked by Roman soldiers.
- Judson and Ekkart 1999, p. 350.

- In the Spier painting, Christ is seated at the left and turns his head away as a man in a cuirass leans over his shoulder offering a stick. In the paintings at the Getty Museum, Los Angeles (fig. 8), and Santa Maria della Concezione, Rome, Christ sits at the right. His pose in the painting in Rome is closest to that in the Spier collection, but the tormentors are more elegantly dressed and the light is less focused on the figure of Christ in the Rome version. In the Getty painting, the light from the torch focuses attention on the downcast face and body of Christ and the jeering face of his tormentor; only one other torturer is present, the man who forces the crown of thorns onto Christ’s head. In the shadowy background of all three early versions, men in turbans stand apart from the activity and talk among themselves. The other two versions of the subject painted by Honthorst, at the Rijksmuseum (Judson and Ekkart 1999, no. 60) and formerly Museum Het Prinsenhof, Delft (Judson and Ekkart 1999, no. 61), represent Christ frontally. Although not popular during the seventeenth century, the subject was treated by a number of the major sixteenth- and seventeenth-century painters, including Titian (1485/90–1576), Ludovico Carracci (1555–1619), Rubens (1577–1641), Van Dyck (1599–1641), and Caravaggio (1571–1610).
- In Titian’s influential image in Munich, Christ is seated in the center of the composition facing the viewer, tormented by angry soldiers and men who jab him from behind with sticks and twist staves into his crown of thorns like the spokes of a wheel. Caravaggio’s lost painting of the crowning with thorns, known only from copies and variants, eliminates the secondary elements of the scene but retains the central placement of Christ and the violent action of the traditional images. Regarding Caravaggio’s lost version of the subject, see the painting attributed to a follower in the Kunsthistorisches Museum, Vienna (Utrecht-Braunschweig 1986–87, p. 21, ill. 7).
- Judson and Ekkart 1999, p. 351.
- Van Mander 1604, fol. 180r–v, cited in Judson and Ekkart 1999, p. 4.
- Bartsch 34. Dürer’s print is closely related to an engraving by Lucas van Leyden (1494–1533), Bartsch 69. Honthorst’s contemporary Hendrick ter Brugghen also tempered the Caravaggist prototype with Northern elements derived from sixteenth-century prints. In *Christ Crowned with Thorns*, signed and dated 1620 (Statens Museum for Kunst, Copenhagen), however, Ter Brugghen turned to the print by Lucas van Leyden (see Utrecht-Braunschweig 1986–87, pp. 83–87).

- Caravaggio’s *Calling of Saint Matthew* (Contarelli Chapel, Church of San Luigi dei Francesi, Rome) was especially influential and the inspiration for Bartolomeo Manfredi’s (1582–1622) popular genre scenes of figures gathered around a table. See entry on Valentin de Boulogne’s *Musical Party* (vol. 2).

10 Lastman (back to entry)

- The Bible describes Ishmael as about thirteen, but artists typically paint him as a small child or toddler, presumably to emphasize his vulnerability.
- Having revived Ishmael, God stayed with him as he grew up in the wilderness, where he learned to be an expert bowman. Hagar found him a wife from her native Egypt (Gen. 21:20–21).
- For a thorough discussion of the biblical Hagar in seventeenth-century Dutch art and literature and its precedents, see Sellin 2003. See also Hamann 1936, who identified more than one hundred examples of the theme of the dismissal of Hagar in the work of Rembrandt and his pupils during the mid-seventeenth century.
- Sellin 2003, p. 137.
- See Offerhaus 1962, p. 11, and Sellin 2003, p. 141, for these interpretations.
- Tümpel and Schatborn 1991, p. 141, note the close similarity to a painting by Pietersz. of 1601 on permanent loan to the Bowes Museum, Barnard Castle. They also identify the presence of Ishmael’s legs on the left, suggesting that the paper was cut.
- In 1619 Lastman testified to the value of the Caravaggio paintings in the collection of the artist Louis Finson (ca. 1580–1617) upon his death and in 1630, when Finson’s copy of Caravaggio’s rosary was sold. See Golahny 2007, pp. 25–27, p. 162; additional references p. 167 n. 13. Golahny 2007, p. 161, notes that it was not until after 1616, when paintings by and after Caravaggio were available in Amsterdam that Lastman directly adapted Caravaggio’s pictorial structure. For Caravaggio and Italian art in the Netherlands, see Meijer 2000.

11 Rembrandt (back to entry)

- The text about the Raising of Lazarus occurs in John 11.
- For an excellent discussion of this painting, see Rand 1991, pp. 5–27.
- The interpretation of the painting’s compositional changes in this entry is based on information contained in the accompanying Technical Report, written by Joseph Fronek. See also Fronek 1991, pp. 29–38. As Fronek notes, however, the X-radiographs are extremely confusing to read, and they have been variously interpreted over the years. For a different interpretation of the evolution of this composition, which is unconvincing, see Bruyn 1982, vol. 1, pp. 293–308, no. A30. This entry, however, does include much important information about the painting’s materials and techniques.

- In his Technical Report, Fronek reports that there are three semicircular reserves in the lower left foreground that reach to the middle of the painting in front of the crypt. These reserves, which differ from the appearance of the final composition, may reflect initial ideas for the placement of observers. There is, however, no evidence of dress or identity for these figures. Richard Rand, in Rand 1991, p. 17, proposes that the reserve in the lower center of the composition reflects Rembrandt’s initial idea for Martha’s position before he relocated her to the left of the tomb.
- For an extensive discussion of this painting, see Bomford et al. 2006, pp. 54–61, no. 1.
- For Huygens’s full text, see Heesakkers 1987, p. 86. For an English translation of the text, see Bomford et al. 2006, p. 56.
- The connections would have grown stronger through their mutual experiences of traveling to Amsterdam at an early age to study with Pieter Lastman. When Rembrandt returned to Leiden in 1625 after a six-month apprenticeship with Lastman, however, Lievens was already a practicing artist with a flourishing trade. Absolutely no evidence indicates that Lievens invited Rembrandt to share his studio, as is sometimes assumed.
- See Drossaers and Lunsingh Scheurleer 1974–76, vol. 1, p. 186. The 1632 inventory of the Noordeinde palace in The Hague lists: “Een schilderije daerinne Symeon, sijnde in den temple, Christus in sijne armen heft, door Rembrandts oft Jan Lievensz. Gedaen.”
- For a discussion of this painting, see Lloyd DeWitt in Washington 2008–9, pp. 142–43, no. 31. Lievens’s painting *The Raising of Lazarus* is dated 1631. For a number of reasons, however, it seems probable that he began working on it in 1630, but then signed and dated it in 1631. The major argument for this conclusion is that Lievens made an etching reproducing the painting, which almost certainly dates to 1630. For a discussion of Rembrandt’s drawing and its implications for the dating of Lievens’s etching, see below and Royalton-Kisch 1991, pp. 263–83. For Lievens’s etching, see Stephanie S. Dickey in Washington 2008–9, pp. 204–5, no. 73.
- Among their other comparable paintings are *Samson Betrayed by Delilah*, the *Crucifixion*, and an old man sitting alone in mournful contemplation—Rembrandt’s *Jeremiah Lamenting the Destruction of Jerusalem* and Lievens’s *Job in His Misery*. For an argument that Rembrandt backdated his *Samson Betrayed by Delilah* (Gemäldegalerie, Berlin) to demonstrate that he was the initiator rather than the follower, see Bruyn 1982, vol. 1, pp. 249–57, no. A24.
- As noted in Rand 1991, p. 26.

- This drawing, which is in the British Museum, London, has been the focus of much discussion, particularly about its dating and purpose. The most compelling explanation, that Rembrandt made the drawing in the mid-1630s, and applied the date of 1630 because it represented the date of Lievens’s etching, is that of Martin Royalton-Kisch, in Royalton-Kisch 1991, pp. 263–83. For a discussion of Lievens’s etching, see Stephanie S. Dickey in Washington 2008–9, pp. 204–5, no. 73.
- For this etching, see Hinterding, Luijten, and Royalton-Kisch 2008, pp. 118–22, no. 17.
- As noted by Lloyd DeWitt in Washington 2008–9, p. 142, “Both Rembrandt and Lievens depicted the subject from a Protestant perspective, which taught that Christ was the sole agent through whom God granted new life.”
- John 11:25–26.

13 Steen (back to entry)

- During the seventeenth century, most pile carpets imported from Asia were generically called Turkish, regardless of their actual point of origin. In the Netherlands, the rugs were typically used to cover tables, but according to Ydema 1991, p. 124, citing a 1617 inventory, they were also used by women to sit on. On p. 187, no. 832, Ydema identifies the rug Steen depicts in LACMA’s painting and numerous other paintings from the 1660s (see nos. 833–54) as a “Namenlose Gattung,” of which the origin is unknown and no original examples have survived.
- According to Josephus, she was a prostitute, but this is not asserted in the biblical version.
- Regarding Steen and the *rederijkers*, see especially Heppner 1939. Gils 1935 was the first to write about the relationship.
- Built in 1637 as a permanent theater in the Italian style by Jacob van Campen (1596–1657), it replaced the Duytsche Academie built by Samuel Coster, a wooden theater that had been the home of the *rederijkers*. The Schouwburg closed temporarily in 1664, reopening within the year as a Baroque theater.
- Welcker 1937, p. 254, notes that Dr. Van Gils was the first to suggest the influence of Abraham de Koning’s play on Jan Steen.
- According to Watson Kirkconnell, Van den Vondel’s play was only performed three times during the author’s life (Kirkconnell 1964, pp. 77–142).
- Kirkconnell 1964, pp. 171–72, provides a brief description of De Koning’s text and an extensive list and brief description of the numerous European plays based on the theme of Samson and Delilah that preceded and followed De Koning’s.
- Knuvelder 1979, p. 383.
- Kirkconnell 1964, p. 172.
- Although performed only three times during his lifetime, Vondel’s play was undoubtedly well known in Amsterdam.
- Kahr 1972, p. 299.
- Westermann 2005, p. 284.

- 13 Regarding the topos of the Power of Women in art, see Bleyerveld 2000 and Bleyerveld 2005. In addition to Samson and Delilah, regularly included in these series were Aristotle and Phyllis, Lot and his daughters, Adam and Eve, Judith and Holofernes, and David and Bathsheba.
- 14 The most famous image of the scene is Rubens’s painting now in the National Gallery, London, which was painted in Antwerp for Nicolaas Rockox about 1609–10, representing Samson collapsed with his chest on Delilah’s lap, his body turned away from the viewer. The painting was made widely known by a print by Jacob Matham. The subject was also treated by Rembrandt and Jan Lievens and others.
- 15 Bleyerveld 2000, p. 238.

14 Wtewael [\(back to entry\)](#)

- 1 The gesture of the proper right hand of the daughter at the right is identified as stroking Lot’s beard. In other versions of the story (Staatliche Museen zu Berlin, Gemäldegalerie), the daughter offers grapes to her father, perhaps indicating that the gesture was misunderstood when copied from another composition.
- 2 The narrative of Lot and his daughters was popular in the sixteenth and the seventeenth centuries, especially among Northern artists. The early treatments of the subject, typically set in a landscape, favored the scene of the family fleeing Sodom. Increasingly, however, the episode of Lot seduced by his daughters was the most popular theme, represented in numerous prints published singly or as part of a series in Italy and especially the Netherlands.
- 3 Lowenthal 1988, p. 91, noted that “the powerful, contorted bodies and hands” are like those in Wtewael’s paintings *Raising of Lazarus* (ca. 1605–10; Wycombe Museum) and *Cephalus and Procris (The Death of Procris)* (ca. 1595–1600; Saint Louis Art Museum).
- 4 Sokolova 1991, p. 619n10, is more acceptable than Lowenthal 1988, p. 92, who states that the figure was derived from the central figure in Raphael’s *Death of Ananias*, probably by way of the engraving by Agostino Veneziano and Marcantonio Raimondi (Bartsch 14.47.42). Sokolova also compares the figure of the daughter at the left with the pose of the male nude seated on a pedestal that flanks the *Intoxication of Noah* on the Sistine Ceiling.
- 5 See Lowenthal 1986, and *Lot and His Daughters*, 163.6 by 212 cm, Hermitage Museum (not known to Lowenthal). Sokolova 1991, p. 620: “It is perfectly characteristic of Wtewael to have created more than one version of the same composition.”

- 6 Hollstein 14.105.10. Lowenthal 1988, p. 92, also refers to Jan Saenredam’s engraving after Goltzius, *Lot and His Daughters*, 1597 (Hollstein 8.135.326). Wouter Kloek also speculates, plausibly, that a line drawing of the composition in the Museum Boijmans van Beuningen, Rotterdam (inv. no. B-Sprenger-3), may have served as a model used by Wtewael’s workshop for the version now at LACMA (Amsterdam 1993–94, p. 558). Sokolova calls it a study; Lindeman 1947 and Lowenthal consider it a copy after the original sketch (more probable).
- 7 See also the painting *Lot and His Daughters*, attributed to Lucas van Leyden, in the Musée du Louvre, Paris.
- 8 Lowenthal 1988, p. 15.
- 9 See, for example, Nicolas Maes, *Interior with a Dordrecht Family* (Norton Simon Museum, Pasadena, inv. no. F.1972.15.2.P).
- 10 Lowenthal 1988, p. 15. Kaufmann 1988, p. 38, questioned her “reading of moralizing elements into [Wtewael’s] provocative depictions of *Lot and his Daughters* (for example No. A-13 [LACMA’s painting]).”
- 11 In some images of the scene, one of the daughters is shown pouring wine from a ewer, as in Lucas van Leyden’s print of Temperance.
- 12 Lowenthal 1988, p. 14, who cites Kind 1967, ch. 3.
- 13 Regarding the Power of Women topos, see Bleyerveld 2000 and 2005.
- 14 Van Mander 1604, fol. 296. Translation from Van Mander/Miedema 1994–99, vol. 1 (1994), p. 445.
- 15 Without evidence of another larger painting by Wtewael, it is generally assumed that Van Mander only estimated the dimensions of the Antwerp canvas. Hessel Miedema (Van Mander/Miedema 1994–99, vol. 6 (1999), p. 80 n. 40) notes that the vertical dimensions are relatively close, using the conversion of one foot as 28 centimeters. It is also possible that both paintings were replicas of a now-lost larger painting that matches the dimensions noted by Van Mander.
- 16 Sokolova 1991. At that point, she had not seen the LACMA version in person.
- 17 LACMA’s version is largely underdrawn in brush with brown paint. The infrared reflectography (IRR) shows some changes. Restoration to the figure of the reclining daughter at the right and general abrasion affect the reading of the painting’s surface. See Technical Report.



Flemish Painting

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Jan Boeckhorst

(1605, either in Münster, Germany, or in Reese, Belgium–1668, Antwerp)

The Snyders Triptych, 1659–60

Oil on panel

Central panel: *The Resurrection*,

41¾ × 34¼ in. (106 × 87 cm)

Left panel: *The Annunciation*,

41¾ × 19 in. (106 × 48 cm)

Right panel: *The Ascension of Christ*,

41¾ × 19 in. (106 × 48 cm)

Exterior wings: *The Symbols of the Four Evangelists*

Inscriptions on exterior wings:

Left wing: Scroll held by angel: LIBER / GENERATI /
ONIS / [i]ESV / CHRISTI; Open book held by lion:
(left page) ININVM / EVANG / EL[i]; (right page) IESV /
CHRIS / TI

Right wing: Ribbon held by eagle: IN PRINCIPIO
ERAT VERBU[M]

Open book next to ox: (left page) EVIT / OM;
(right page) DIEVVS / HERO / DI S^u

Gift of The Ahmanson Foundation
M.2008.90a–c



Shortly after the August 1659 death of Maria Snyders (1588–1659), the sister and heir of the Flemish still-life painter Frans Snyders (1579–1657), the artist’s colleague and friend Jan Boeckhorst painted this triptych as a memorial to her.² Maria Snyders, a *begijn* (lay nun), had for many years been a resident of the Begijnhof in Antwerp,³ where, according to eighteenth-century travelers, Boeckhorst’s triptych hung above the confessional to the left of the entrance of the community’s chapel.⁴ Over the high altar was the *Lamentation* (Koninklijk Museum voor Schone Kunsten, Antwerp, inv. no. 403), painted by Anthony van Dyck as a memorial to his sister Cordelia, a resident of the Begijnhof until her death in 1628.⁵ Jacob Jordaens’s large *Pietà* and works attributed to Albrecht Dürer, Guido Reni, and others hung nearby in the small church, reflecting the wealth and sophistication of the residents of the Begijnhof.⁶

The exterior wings of the triptych, which would have remained closed for much of the time, depict the symbols of the four evangelists—the angel of Saint Matthew, the lion of Saint Mark, the eagle of Saint John, and the ox of Saint Luke. Painted in gold heightened with white so that they create the impression of high relief, the figures are viewed from below (fig. 14). The interior of the triptych, which is painted in polychrome, represents three episodes from the life of Christ on separate panels: the Annunciation, the Resurrection, and the Ascension.

The symbols of the four evangelists on the outer wings introduce the main theme of the interior of the triptych, the Incarnation of Christ, portrayed through the Annunciation, the Resurrection, and the Ascension. The Gospels, written by the four evangelists, are the source of knowledge of the life of Jesus. Boeckhorst includes the first verse of each Gospel next to the respective symbol for the evangelist. Matthew begins his Gospel with the genealogy of Christ; Luke and Mark refer to John the Baptist, who anticipated Christ’s birth. John gives the clearest explanation for Boeckhorst’s selection of the events presented on the interior of the triptych by alluding to the humanity of Christ as the son of God: “In the beginning was the Word, and the Word was with God, and the Word was God.” The three interior scenes of the *Snyders Triptych* narrate the transformation of “the Word,” also referred to as the Holy Spirit,

through the humanity of Christ, beginning with the Annunciation, when the Angel Gabriel informed the Virgin Mary that she would give birth to God’s son, who would be the Messiah.

The selection of *The Annunciation* to be depicted on the triptych would have been particularly appropriate for Maria Snyders, whose patron saint was the Virgin Mary, and Boeckhorst adopted traditional iconography for the event. Seated at her prayer desk, Mary turns from the open book she has been reading, her hands raised in surprise, to greet the angel who approaches her. Holding a lily (a reference to Mary’s purity) in his right hand as he mounts the two steps, the angel points to heaven with his left hand. Thinly painted throughout, the heads of putti float in clouds before the vaguely defined columns and arch suggestive of a lofty church interior. Streams of light shining down onto Mary from the dove signal that this is the moment the Holy Spirit enters the chaste womb of the Virgin, giving God human form.

The panel shares many iconographic details and painterly style with a closely related drawing by Boeckhorst of the Annunciation in black chalk, brown wash and gouache on prepared paper (fig. 15). The drawing, which once belonged to the famous eighteenth-century collector-dealer Pierre-Jean Mariette (1694–1774), was probably produced about the same time as the triptych, for which it has been considered a study. The finished quality of the drawing suggests, however, that it is an independent work.⁷ The drawing includes details not found in the painting: a vase of flowers on the back table, a basket with the Virgin Mary’s sewing in front of the reading desk, and more fully developed putti. The posture of the angel is also more dynamic. Represented with its right arm raised, the angel forms a diagonal leading up to the Virgin Mary and the dove. His swirling drapery suggests his sudden arrival, contributing to the heightened drama that accompanies the Incarnation of the Son of God.⁸

The central panel of the triptych represents the Resurrection, and Boeckhorst dramatically transforms the medieval-Renaissance interpretation of the event by representing Christ triumphant, blasting out of the sarcophagus rather than simply standing or calmly stepping from his grave. His sudden appearance, emphasized by the

windswept shroud and banner that he grasps like a rocket, scatters the startled soldiers who have been guarding the tomb. Boeckhorst's composition is closely related to his design for an engraving by Cornelis de Galle the Younger for the *Breviarium Romanum*, published in Antwerp by Plantin-Moretus.⁹ Boeckhorst would also have known the most influential image of the Resurrection in seventeenth-century Antwerp: the central panel of *The Moretus Triptych*, painted in late 1610 by Peter Paul Rubens, which represents a dynamic, muscular Christ stepping out of the cave in which he had been buried.¹⁰

The final panel of the triptych, at the right of the interior wing, represents the Ascension, and Boeckhorst may have had compositional reasons for adopting the earlier Northern tradition of depicting the Ascension with only Christ's feet showing, best known from Albrecht Dürer's print from the woodcut series of the Small Passion (1511).¹¹ Having incorporated traditional aspects of the Ascension in *The Resurrection* panel, Boeckhorst would, presumably, not have wanted to repeat the similar image of Christ being lifted effortlessly into Heaven. Further, by

showing only Christ's feet, Boeckhorst was able to integrate the three panels, so that when the triptych was open, the composition, following the events of Christ's life that started at the left with the Annunciation, rises diagonally toward the right. While adopting a Northern prototype for the theme, Boeckhorst appears, however, to refer to contemporary art in Italy in his description of the graceful angels who twist and turn in the clouds. The figures of the angels are especially reminiscent of those in Simon Vouet's monumental altarpiece, painted in 1625, to hang behind Michelangelo's *Pietà* at the basilica of Saint Peter in Rome, which Boeckhorst would have seen when he visited in 1639.¹²

The Snyders Triptych remained in place in the chapel of the Begijnhof in Antwerp until 1789, when the French Revolution suppressed the Catholic Church and nationalized its property. In contrast to the fate of many religious works in the southern Netherlands, however, the triptych remained with the community of the Begijnhof until 2007, when it was sold at auction to raise money to replace the roof of the church. **AW**



Fig. 14



Fig. 15

Fig. 14 Jan Boeckhorst, exterior wings of *The Snyders Triptych*, ca. 1659. Los Angeles County Museum of Art, gift of The Ahmanson Foundation (inv. no. M.2008.90a–c)

Fig. 15 Jan Boeckhorst, *The Annunciation*, ca. 1659. Gouache, brown wash, and black chalk on prepared paper (sheet slightly enlarged), image and sheet: 12 3/8 x 8 3/8 in. (31.4 x 21.3 cm). Los Angeles County Museum of Art, gift of Moatti Fine Arts Ltd. (inv. no. M.2008.84)

Anthony van Dyck,
circle of (possibly **Anthony
van Dyck and assistants**)
(1599, Antwerp–1641, London)

***Andromeda Chained to the Rock*,**
ca. 1638(?)
Oil on canvas, 84¾ × 52 in.
(215.3 × 132.1 cm)

Gift of The Ahmanson Foundation
M.85.80



First mentioned by Gustav Waagen in 1857, *Andromeda Chained to the Rock* lacks provenance prior to its residing in the collection of the Earl of Dunmore in the early 1830s. Its acquisition by LACMA in 1985 was hailed as an important addition to Van Dyck’s corpus. Since then, however, it has seldom been exhibited, and its authenticity has been challenged by the majority of Van Dyck scholars even though the painting still finds apologists among them.

The subject of the painting has also been debated. Mythological painting or portrait? Given the distinctive features of Andromeda’s face, it has often been argued that it represents Margaret Lemon, the artist’s mistress until 1639. Building on that identification, it has been suggested that the painting may have been executed as a private tribute to his lover. Given the dimensions of the painting, however, this is difficult to accept, such personal tributes being more commonly executed as smaller portraits, not to mention miniatures.

More troubling yet are the weaknesses of the painting in both its composition and execution. While Andromeda’s face can be considered the better part of the picture, it sits oddly on a disproportionate body with whose unmodulated stiffness it is irreconcilable. Susan James has suggested that Van Dyck may have painted the sitter’s face and abandoned the canvas for unknown reasons and that the composition had then been completed by a less talented artist working in Van Dyck’s studio (Frans Wouters, Thomas Willeboorts, or

Peter Lely are suggested by the same author; see References). In that respect, the fact that the body reproduces vertically that of the reclining Psyche in Van Dyck’s famous *Cupid and Psyche* (ca. 1638; Royal Collection, Kensington Palace, London, inv. no. 405571)—often invoked as a proof of the painting’s authenticity—could instead indicate the hesitation of a pupil trying to complete an unfinished work and finding for his mission the most suitable model. More troubling is how the composition depends on Titian’s *Perseus and Andromeda* (1554–56; Wallace Collection, London, inv. no. P11), once in Van Dyck’s own collection, which, if one retains the possibility of an unfinished picture completed by someone else, might indicate either that Van Dyck had planned out the composition based on his Titian or that the painting was well known enough to serve as model for this *Andromeda*.

In rejecting a Van Dyck attribution of the picture, Erik Larsen wrote: “The salient argument, as always, remains artistic quality; and to compare this poor, mechanical, and clumsy work to e.g. the master’s ‘Cupid and Psyche’ appears simply incomprehensible to me.”¹ Other Van Dyck specialists remained impressed by the scale and ambition of the painting. Sir Oliver Millar, first a supporter of the painting and of its purchase, however, reversed his position during a visit to the museum in the late 1990s, declaring the work, after careful examination, “not even by Lely.”² Of all Van Dyck scholars, only Christopher Brown maintains to this day his confidence in the full authorship of the work. **JPM**

Jacob Jordaens
(1593–1678, Antwerp)*Allegory of the Poet*, ca. 1660
Oil on canvas, 64 × 46¼ in.
(162.6 × 117.5 cm)Gift of the Ahmanson Foundation
M.2003.121

On Helicon, the highest peak of Mount Parnassus and the realm of Apollo, a poet draped in a voluminous red robe kneels and drinks from a goblet offered by a muse, who protectively encircles his shoulder with her arm. Mercury, wearing only his winged hat and a blue cloth draped across the front of his torso, extends the caduceus over the poet's head as Euterpe, the muse of lyric poetry, holds a flute in her right hand and gestures toward the poet with her left. Overseeing the event is Apollo, who cradles his lyre in his left arm and extends a scroll with his right hand. Above him Pegasus, the winged horse, takes flight, his hoof striking a rock, releasing the Hippocrene fountain, the source of poetic inspiration. Genii romp in the waterfall, while goat-legged satyrs and nymphs with musical instruments and a cornucopia cling to the edges of the woods.

Allegory of the Poet, painted in the broad style, muted colors, and soft, fleshy figures of Jacob Jordaens's late career, probably dates from the late 1650s or early 1660s.¹ The distribution of figures and movement, as well as the allegorical subject and mythological figures in the large composition, bear comparison with the somewhat more tightly painted *Allegory of the Peace of Westphalia*, dated 1652 (Nasjonalmuseet, Oslo); a similar vertical mounding of figures is found in Jordaens's *Let the Little Children Come unto Me* (Statens Museum for Kunst, Copenhagen), from about 1655.

Allegory of the Poet is composed of two canvases sewn together, and the presence of cusping, or stretch marks, along the upper edge of the lower canvas indicates that the original square painting had dried before the addition was attached and the composition extended.² Not uncommon to the working practice of Jordaens, who “painted, repainted, and changed by his own hand,”³ the artist rethought his original conception for the *Allegory* and transformed it into a larger, vertical format. Typically, when Jordaens reworked his paintings, the additions increase the conception of space, pushing the core composition back into the picture while forming a larger, integrated image.⁴

LACMA's painting is closely related stylistically and iconographically to a group of drawings and paintings that show Jordaens working out his ideas for the subject. Interestingly, two drawings (collection Dr. M. Rech, Bonn [1936] and Le Claire Kunst, Hamburg), which can be dated stylistically to about 1660, are approximately square in format, therefore similar to the original shape of LACMA's painting.⁵ Their relationship to the painting is complicated, however, because the drawings were also enlarged by the artist, apparently as part of the original working process, with the addition of strips of paper to the sides and, in the

case of the Rech drawing, also to the top and bottom. The original vertical core of each drawing, which may have been trimmed before the additions, contains the major elements of the story; the additions contain secondary figures and landscape elements that seamlessly expand the compact core of the composition, granting it more space.

Jordaens also treated the subject of the *Allegory of the Poet* in a closely related painting now in the Museum für Kunst und Kulturgeschichte, Dortmund, and his interest in the theme of the poet's inspiration during the late 1650s or early 1660s probably relates to his development of the theme for a project destined for the Antwerp Academy. Exactly how the paintings now at LACMA and at Dortmund relate to the Antwerp commission is, however, unclear. Established in 1663 with a license from Philip IV of Spain, the Antwerp Academy, like many academies established throughout Europe during the mid- to late seventeenth century, was inspired by Italian and French examples; the founders, in fact, specifically mentioned the precedents of Rome and Paris.⁶ Jordaens was one of the first of the city's artists to offer works for the new academy's Painters' Chamber.⁷ In 1665 he painted three paintings: *Industry and Trade Which Promote the Blossoming of Art*, *Pegasus*, and *Justice*, also known as *Human Law Based on God's Law* (Koninklijk Museum voor Schone Kunsten, Antwerp). The first two were placed in the ceiling of the Painters' Chamber so that upon entering the room the visitor saw *Industry and Trade Which Promote the Blossoming of Art* over the *rijderijders*⁸ stage and *Pegasus* directly overhead. Considered together, the relatively simple compositions of large figures broadly painted relate closely to the paintings in Los Angeles and Dortmund, as well as to the Rech and Hamburg drawings. In the painting placed over the stage, Mercury holds the caduceus over the head of a poet who drinks from a goblet offered by a muse, while Apollo, holding a quill and a *lira da braccio* rather than a classical lyre, stands at the far left. The allegorical figure of *Pintura* stands at the right. The separate canvas in the center of the ceiling represents Pegasus viewed from below as if leaping from Helicon, striking the rock with his hoof to release the Hippocrene fountain.

While the original owner of LACMA's *Allegory of Poetry* is not known, the theme suggests that it was someone involved with the Antwerp Academy, possibly a poet. Like the *Allegory of the Peace of Westphalia*, which celebrates the blossoming of commerce and trade as a consequence of peace, the LACMA painting allegorically celebrates the prosperity of Antwerp and the blossoming of the liberal arts under its patronage and support from commerce and trade. **AW**

Frans Snyders
(1579–1657, Antwerp)
and workshop, with
Cornelis de Vos
(1585–1651)

Game Market, 1630s
Oil on canvas, 80¹/₁₆ × 134¹/₄ in.
(205.5 × 341 cm)

Gift of The Ahmanson Foundation in honor
of the museum's 50th anniversary
M.2014.154



In the Spanish Netherlands (modern-day Belgium), where a form of feudalism lingered into the seventeenth century, the economy, government, and society were dominated by the court of the archdukes in Brussels, who governed as representatives of the Spanish king.¹ Large country estates owned by the nobility derived income from their natural resources and peasants who rented their farms.² Among the rights of the lords was the right to hold markets; the lords owned the market stalls and profited from their sales. It is within this milieu that Frans Snyders painted several enormous, colorful canvases celebrating the wealth and productivity of the grand estates and by extension of the Spanish Netherlands.

Game Market is one such example. A merchant holding the head of a wild boar stands next to a market table overflowing with wild game: a freshly butchered haunch of a wild boar, two hares, and a brace of partridges hang on hooks over the table. The head and forequarters of an eviscerated roebuck suspended by its hind leg rest on the outstretched wing of a giant swan that extends over half of the table. The long neck of the great white bird cascades over the edge of the table next to a dead doe, peacocks, a pheasant, and a crane. Beneath the table a cat attacks the head of a peacock, while another stalks a duck and a bittern, and kittens attack songbirds in a large wicker basket of freshly killed fowl. A young fawn, smudged with blood, lies across a pile of vegetables. The different textures of the animate and inanimate objects are carefully defined—the smooth surface of the bare wood table, the soft, downy feathers of the swan's long neck, the stiff bristles of the boar's head and haunch, and the slick surface of the ribs. Separate short strokes suggest the fur of the deer.

Snyders dated the first of his “spectacles of abundance” in 1614 during the Twelve Years’ Truce.³ Ratified in 1609, the truce restored the economy of the Spanish Netherlands, which had suffered during the war with the rebellious northern provinces dominated by Holland. The spoils of the hunt displayed in Snyders’s paintings represented the reestablishment of seigniorial privilege. Swans were the most privileged of birds and politically significant because they were identified with sovereignty. Venison, however, was the most desirable game because it was considered a particularly conspicuous sign of high rank.⁴ In his 1608 caricatural sketch of a rural nobleman, for example, the Frenchman Etienne Tabourot observed that the final test of a noble is that “his teeth smell of venison.”⁵

Snyders’s contemporaries would have understood the significance of placing *Game Market* in the context of a town (Antwerp?) glimpsed behind the game merchant, as it was only seigniories and noblemen who had free and privileged hunting rights and who could sell their game at public markets.⁶ Butchers, who were also granted hunting rights, were allowed to sell game outside the butcher hall

(Vleeshuis), inside of which they rented tables and sold domestic meat and fowl.⁷ The vendor in *Game Market* may, therefore, be either a butcher or the manager or steward of the estate on which the game was caught.

Scholars date *Game Market* between 1630 and 1640, when Snyders’s work was in great demand by foreign, as well as by local nobility and patricians.⁸ In 1636 Snyders collaborated with Rubens on the decorations for the Torre de la Parada, the hunting lodge of Philip IV, and the Palacio in Madrid. To deliver the sixty hunting and animal paintings for which he was responsible, Snyders enlisted studio assistants and established artists, including his brothers-in-law the animal painter Paul de Vos (1591/92–1678) and the portrait and figure painter Cornelis de Vos (1585–1651). Snyders designed the compositions, painted selected motifs, and added finishing touches, leaving junior partners and assistants to paint sections of a picture. Snyders likely worked in a similar manner to meet the demand for his popular, large market and larder paintings.⁹ Relying on his extensive library of drawings of individual figures and motifs, and *ricordi* (replicas) of his previous compositions, Snyders worked in a manner that Koslow has aptly described as “cut and paste.”¹⁰

In her monograph on Snyders, Hella Robels called LACMA’s painting a workshop variant of a large, vertical painting in Schloss Cappenberg, Westphalia,¹¹ but after seeing the painting in person, believed “it to be a work by Snyders.”¹² Significantly, both paintings include similar figures of the game merchant standing in front of the town view. The skillfully painted figure in both paintings is convincingly attributed to Cornelis de Vos.¹³ The high quality and character of the figures of the vendor holding the boar’s head in the LACMA and Cappenberg paintings suggest that they were painted about the same time and on commission with the assistance of other artists.

The number of variations of *Game Market* indicates the popularity of the composition. Robels considers the Cappenberg painting to be the primary version, but it is possible that all the variations were painted under Snyders’s supervision in his workshop based on his design and drawings, without any true “original.”¹⁴ Although most of Snyders’s large market still lifes were probably painted for owners of seigniorial estates and members of the wealthy merchant class who sought the social prestige they implied, some of Snyders’s large larder and market scenes hung in public spaces.¹⁵ The present version was painted to hang with at least one other market scene of equal size, probably *Fish Stall* (private collection),¹⁶ with which it was paired until 1987, when the two paintings were sold to different buyers. Like *Game Market*, *Fish Stall* represents a long wooden market table covered with produce, only here from the sea and rivers. **AW**

Michael Sweerts

(1618, Brussels–1664, Goa)

Plague in an Ancient City, ca. 1650–52
Oil on canvas, 46¾ × 67¼ in.
(118.8 × 170.8 cm)

Gift of The Ahmanson Foundation
AC1997.10.1



Michael Sweerts painted *Plague in an Ancient City*, his most ambitious and classical composition, in the early 1650s in Rome in emulation of the grand, classicizing style of Nicolas Poussin (1594–1665). Like the revered master, the Flemish painter drew on both ancient and contemporary sources to convey the horrors and sorrows of the plague. Cast in brilliant sunlight in the foreground lie the dead and dying who have been brought out into the city plaza. Those not yet overcome by illness hold their noses against the stench of death, strip off their clothes to cool their fever, and wander aimlessly, while others aid the dying and kneel in prayer. In the center of the stricken stand an older bearded man in a blue toga and a woman with bared chest. Roberto Longhi observed that the gestures and expressions of Sweerts’s figures create the impression of actors on a stage, recalling “gladiators, Gauls or Niobids, Vestal Virgins or Ariadnes.”¹

Until 1934, when Longhi correctly attributed the painting to Michael Sweerts, *Plague in an Ancient City* was known as a work by Nicolas Poussin,² reminiscent as it is of the French artist’s famous *Plague at Ashdod* (fig. 16). Painted in Rome in 1630–31,³ Poussin’s painting by 1647 was in the collection of the Roman sculptor Matteo Bonarelli (1604–1654), where it was probably seen by Sweerts, who arrived in Rome in 1646 and, like Bonarelli, worked for the collector Camillo Pamphilj.⁴

The repetition of certain compositional devices indicates Sweerts’s direct knowledge of Poussin’s work. In *Plague in an Ancient City*, however, Sweerts replaced Poussin’s choreographic arrangement of figures with actors who are defined by the clarity of form and color, as well as by restrained emotions characteristic of the classical ideal of the late 1640s and 1650s. Several of the primary figures in the foreground of Sweerts’s painting are quotations of famous classical sculptures that the artist knew in Rome, where he was an agent for the purchase of art and antiquities for the Deutsch brothers in Amsterdam, as well as for Camillo Pamphilj, the nephew of the pope.⁵ Longhi was the first to recognize that the Hellenistic head of the melancholic old woman dressed in brown seated in the lower left was based on the *Vecchi Capitolina*.⁶ The head, which was then owned by Camillo Pamphilj, appears in a number of Sweerts’s paintings, including on the table of classical sculptures in his painting *In the Studio* (Detroit Institute of Arts, inv. no. 30.297), and as the model for *Head of an Old Woman* (J. Paul Getty Museum, Los Angeles, inv. no. 78.PB.259). In *Plague in an Ancient City*, the melancholic woman assumes the pose of *Dacia Weeping*, a well-known ancient Roman relief depicting the conquered barbarian province (Capitoline Museum, Rome).⁷ Next to her a man stripped down to his shorts and holding his hands to his

head recalls the *Diadoumenos* (ca. 430 B.C.), Polykleitos’s famous sculpture of a victorious athlete with his arms raised to tie a fillet around his head. Farther back in the center of the piazza, the figure of a man who raises his arms in the traditional pose of prayer, the orans, is based on the sculpture known today as the *Berlin Adorante* (fig. 17).

The subject of *Plague in an Ancient City* has perplexed scholars, who question whether the painting represents a specific historical event or the general terror and anxiety people felt in anticipation of plague that periodically struck Rome.⁸ Sweerts’s painting was known simply as *The Plague* in 1807 when Edward Forster published the engraving after it by the English printmaker James Fittler (1758–1835). The catalogue of the sale of Henry Philip Hope in 1816 was the first to identify the painting as *The Plague at Athens*, the title by which it was known until 1984.⁹ Nothing in the painting, however, links it specifically to the famous fifth-century Athenian plague described by Thucydides in the *History of the Peloponnesian Wars* (2.47–52).

In recent articles Franco Mormando has proposed a new reading of Sweerts’s enigmatic painting.¹⁰ He suggests that the large canvas was “conceived as a highly erudite puzzle destined for a small group of cultural elite.” It was, he argues, intended as a warning—both spiritually and politically—about deviating from the traditional beliefs of the Roman Catholic Church. Mormando points out the division of the composition into the dark, ruinous structure at the left and the well-constructed, sunlit classical buildings at the right. The left, sinister, side of the composition he associates with “unenlightened” paganism. The right side, where the “enlightened” kneel in prayer before what he calls the “white temple,” he identifies with Christianity.¹¹ Sweerts draws attention to the classical building by the gesture of the bearded man dressed in a blue toga, which is repeated by a figure shrouded in white (from Poussin, but in reverse) who stands on the steps.

The activity within the black hall is difficult to decipher. Although it is clearer in the print published by Fittler in 1807, many details, perhaps intentionally, remain obscure.¹² What is evident is that a procession of people appears on three levels. It is unclear, however, if it is a funeral or another ritual. At the upper left, light streams into the darkness from what may be a door to the outside or another room. On one level a stretcher bears a body. Other figures appear to carry heavy sacks. Mormando associates this with the grades of initiation and ascent of the soul.¹³

In the distance, where a line of people enters the black hall from the piazza, another group of people stands near a giant obelisk, transfixed by the light of the sun. According to Mormando, they are sun worshippers, and the prominent obelisk a reference to the pagan sun god. The ancient

Egyptian obelisks erected in Rome by Pope Sixtus V (1520–1590) and his successors celebrated “not only the victory of Christianity over paganism, but also the supposed triumph of a re-energized Catholicism over its ‘heretical’ and ‘schismatic’ Protestant enemies.”¹⁴ The tallest of the ancient obelisks had been captured by Emperor Constantine and brought to Rome after his death by his son Constantius II and placed in the Circus Maximus as a testament to the legitimacy of Constantinian imperial rule, which was believed to have been established by God. In the seventeenth century, the obelisk stood in front of the façade of the north transept of Saint John Lateran, which Mormando notes resembles the two-storied, open-arched building on the far side of the piazza in Sweerts’s painting.¹⁵

Recalling the connection to Constantine, Counter-Reformation Catholics sought to legitimize their claim to being the one true faith.¹⁶ In *Cause et rimedii della peste* (*Causes of and Remedies for the Plague* [Macerata, 1577]), the Jesuit Antonio Possevino (d. 1611) discussed the popular belief that God frequently sends the plague and other disasters of famine and warfare to punish sinful peoples, nations, or rulers. In addition to biblical examples, Possevino wrote about the fourth-century, probably apocryphal, Julianic plague, which Mormando believes may have inspired Michael Sweerts’s *Plague in an Ancient City*.¹⁷

The story of the Julianic plague and its theme of the defeat of heresy had great resonance for Rome during the sixteenth and seventeenth centuries, when it was faced not only with periodic epidemics of the plague but also with the heresy of the Protestant Reformation. The numerous sermons, morality plays, and commentaries that dealt with the theme of the Julianic plague were part of a paleo-Christian revival intended to confront the Protestant reformers and prove the legitimacy of the Roman Catholic Church as the true religion.¹⁸

The generally agreed upon date of *Plague in an Ancient City* of 1650–52¹⁹ is coincidental with an epidemic that struck Rome between 1648 and 1650. It was also, as Mormando notes, coincidental with the conclusion of the Peace of Westphalia in 1648. In his bull of 1648 proclaiming the Holy Year of 1650, Pope Innocent X Pamphilj lamented “the plague of heresy.” He publicly condemned the treaties signed at Westphalia, declaring “the concessions granted ‘for all time’ to ‘the heretics and their successors’ [the Protestants] to be ‘utterly null, void, invalid, iniquitous, unjust, condemnable, reprobate, inane, and without legal force or effect.’”²⁰ The pope’s anger was directed not only against the Protestants but also against those Catholic powers who had betrayed the interests of the papacy in pursuit of their own interests. Mormando notes that the pope, who had a history of ill blood with Cardinal Mazarin (1601–1661), felt particularly betrayed by France, which had benefited the most from the agreement.

It is not known who commissioned *Plague in an Ancient City*. Both Mormando and Lara Yeager-Crasselt, who agrees with his general thesis, suggest that it was someone within the Pamphilj circle, who would have associated the plague with heresy and understood the pope’s dissatisfaction with the recent treaties with the Protestants. Mormando suggests that the message of Sweerts’s painting was intended as a warning not only to Protestants but also to lapsed Catholics, specifically the French. Sweerts’s references to sun worship are, Mormando suggests, a “polemical allusion to France and its Sun King who had betrayed the pope and their own faith by their political positioning.”²¹ Although Louis XIV, who would be known as the Sun King, was still only a boy in 1648, he was already identified with the sun and solar imagery. Could the painting, Mormando questions, have been a gift from the pope to France, specifically directed at Mazarin, the first minister of France during the regency of the young king, documenting his dissatisfaction with the heresy of the French government and alerting them of the potential consequences?²² AW



Fig. 16

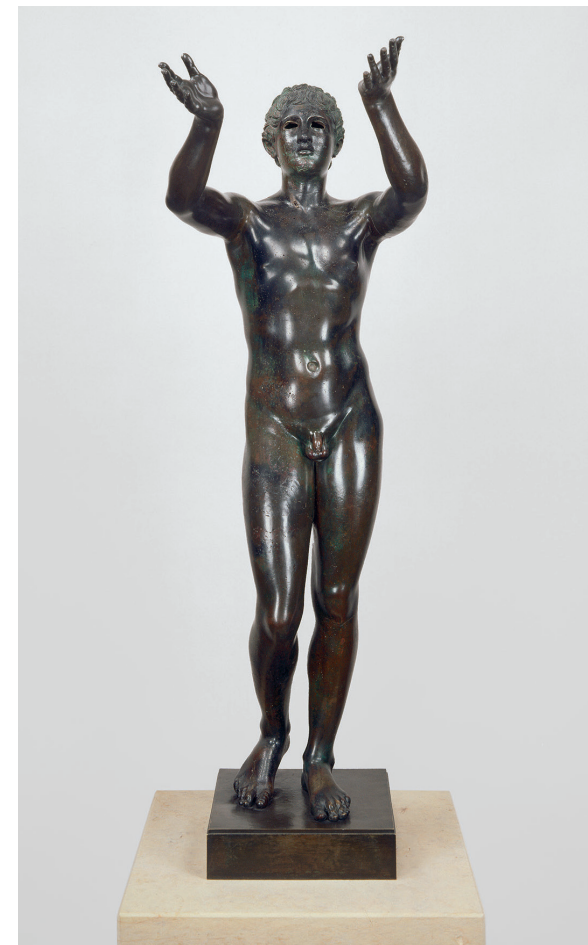


Fig. 17

Fig. 16 Nicolas Poussin, *The Plague at Ashdod*, 1630–31. Oil on canvas, 58 $\frac{1}{4}$ \times 78 in. (148 \times 198 cm). Département des Peintures, Collection de Louis XIV, Musée du Louvre, Paris (inv. no. 7276)

Fig. 17 School of Lysippos, *Bronze Statue of a Young Man* (So-called *Praying Boy*), end of 4th c.–beginning of 3rd c. B.C. Bronze, H: 50 $\frac{3}{8}$ in. (128 cm). Alte Museum, Antikensammlung der Staatlichen Museen, Berlin (inv. no. Sk 2)

David Teniers the Younger

(1610, Antwerp–1690, Brussels)

Jan Davidsz. de Heem

(1606, Utrecht–1684, Antwerp)

***Kitchen Interior*, 1643**

Oil on oak panel, 19 × 25¼ in.

(48.3 × 64.1 cm)

Signed and dated lower left and center:

H. D. TENIERS [and] J. D. Heem f^a 1643Gift of H. F. Ahmanson and Company in memory
of Howard F. Ahmanson

M.72.67.1



In this striking painting, a distinguished gentleman stands near an imposing array of fruits and vegetables displayed on tables and in baskets and, as well, a variety of brass and wooden vessels grouped on the earthen floor of a humble interior. The character of these objects, as well as the presence of a sieve hanging on the back wall and the dead tree branches leaning against a large brick stove at the right, clearly indicates that the room is a kitchen. Nevertheless, the painting's title, *Kitchen Interior*, hardly does justice to its engaging pictorial dynamic or to many of the other questions surrounding this intriguing picture. Who is the gentleman standing in this unassuming kitchen, and why does he look out toward the viewer and gesture in a way that both commands the space and asserts his authority?

Various thematic explanations have been advanced to explain the underlying narrative of this painting. The gentleman has been described as the “master of the house . . . giving orders to the servant,” but this explanation is unlikely.¹ The man's fur-lined taupe-colored jacket and fur hat, as well as his walking stick and greyhound, suggest that he does not belong to this modest dwelling.² The man has also been identified as an artist directing a servant on how best to arrange a still life for his painting.³ Although this interpretation helps explain why this diverse array of objects has been gathered together in this kitchen, the kitchen contains no easel, panels, paints, or maulstick that would identify it as an artist's studio.⁴

Despite the uncertainty of the painting's subject, all authors have agreed that the painting is a collaborative effort, executed jointly by David Teniers the Younger and the still-life painter Jan Davidsz. de Heem. This consensus is premised on the fact that their signatures appear at the lower center of the composition. However, these signatures differ in character from these artists' authentic signatures, and they have both been reworked.⁵ Nevertheless, the probability is strong that these signatures reflect older ones and that the painting is a collaborative work. It is likely that Teniers was primarily responsible for the painting's conception and execution and that De Heem executed a small component of the still life. Reinforcing this interpretation is the fact that the gentleman standing at the left is a self-portrait of Teniers, whose slightly bulbous nose and mustache are recognizable from others of his self-portraits.⁶

In 1643, the year in which *Kitchen Interior* was created, Teniers was thirty-three years old and at the height of his creative powers. Teniers, who joined the Antwerp Saint Luke's Guild in 1633, is best known for his representations of peasant life, but he was a remarkably versatile artist. He also painted landscapes and country villages, military subjects, and alchemists, as well as allegorical and biblical themes. He also collaborated with his contemporaries, not only with De Heem, but also with Lucas van Uden (1595–1672/73) and Jan Lievens (1607–1674).

Teniers was a master of rendering still-life elements in his compositions. This ability is evident in *Evening Meal in the Barn*, signed and dated 1634 (fig. 18), which includes copper kettles, wooden barrels, cabbages, and turnips similar to those depicted in *Kitchen Interior*.⁷ Teniers's 1634 painting belongs to a pictorial tradition that developed at that time in both the northern and southern Netherlands in which still-life objects were shown arrayed in rustic kitchens or barns (these paintings are called *schuurstukken* in Dutch).⁸ The stylistic characteristics of the still-life objects in *Evening Meal in the Barn* are remarkably similar to those in *Kitchen Interior*, indicating that they were by the same hand in both paintings.

A fundamental characteristic of *schuurstukken* is that the figures in these scenes are exclusively peasants going about their daily activities, and not portraits, which suggests that Teniers conceived *Kitchen Interior* with a different thematic intent. Interpreting that intent, however, is complicated by the fact that Teniers made major compositional changes during the execution of this work. X-radiographs indicate that he originally included a view into a landscape with trees at the far left.⁹ Teniers painted the curtain, the dog, and the gesturing man over this landscape.¹⁰ This original concept relates to others of his paintings from the 1640s in which he included comparable still-life elements in a landscape or courtyard setting. In one such work, he also depicted two peasants in poses similar to those of the man and the young boy in this painting.¹¹ A preliminary drawing for this painting also includes, aside from these two peasants, still-life objects and a woman peering through a half-opened door (fig. 19).

Infrared reflectography provides further information about the multiple revisions that were part of the complex process of conceiving this work.¹² These revisions not only occur in the architecture, but also in the still-life elements.

The composition also included another figure—a man seen in profile carrying a large vessel at the right. This technical examination also reveals that two types of underdrawing were used in this work: thin pencil lines and thicker and darker lines containing carbon black. The pencil lines, found primarily in the architecture, landscape, figures, and many of the still life elements, were undoubtedly made by Teniers since he characteristically drew with pencil. The darker lines, which are concentrated in the fruit and vegetables at the center of the composition, have a different rhythmic character, which implies that they were made by a different master, undoubtedly De Heem. These drawn lines, however, do not always conform with the painted image, reinforcing the sense that the collaboration was a creative one, in which these artists worked together to arrive at a satisfactory composition.¹³

De Heem, who was born in Utrecht, had moved to Leiden in 1626, at which time he began his career as a still-life painter, producing one of the earliest known *schuurstukken*, dated 1631. De Heem relocated to Antwerp about 1631–32,

and by the time he joined the Saint Luke's Guild in 1635, he demonstrated a remarkable ability to depict a wide range of textures and reflective surfaces that became the hallmark of his style.¹⁴ By 1643 De Heem had become famous for exuberant and brightly colored large-scale *pronk* still lifes that included exotic fruits, expensive shells, and finely crafted silver-gilt drinking cups and serving vessels.¹⁵

Teniers undoubtedly knew that a collaboration with his friend and colleague De Heem would greatly enhance the value of this painting, and so it seems he invited him to paint the luscious fruit and large turnips in the center of the composition, the very elements underdrawn in a different way in a black pigment. These fruits and turnips are, indeed, executed with a softer and more velvety touch than other still-life elements in the painting. Teniers's expansive gesture, thus, may well have been to welcome the viewer to this remarkable collaborative venture, the finishing touches of which are just being completed by his young assistant.

AKW



Fig. 18



Fig. 19

Fig. 18 David Teniers the Younger, *Dinner in the Barn*, 1634. Oil on wood, 18 ¼ × 25 in. (46.5 × 63.5 cm). Staatliche Kunsthalle, Karlsruhe (inv. no. 193)

Fig. 19 David Teniers the Younger, *Woman Washing Dishes, a Man with a Shovel, Various Household Items*, ca. 17th c. Graphite, 5 × 7 ½ in. (12.7 × 18.2 cm). Musée du Louvre (inv. no. 2032-recto)

15 Boeckhorst (back to entry)

- Matthew 1:1, “The book of the generation of Jesus Christ”; Mark 1:1, “The beginning of the Gospel of Jesus Christ”; John 1:1, “In the beginning was the Word”; and Luke 1:5, “In the days of Herod.”
- Jan Boeckhorst’s close ties to the famous animal painter, and presumably his family, are supported by the appearance of his name as a witness to the last testament of Frans Snyders in Antwerp on 21 December 1655. He was also present at the reading of the will to the heirs following Snyders’s death in 1657. Snyders designated his sister Maria, rather than his brothers Jan and Michel, universal heir of his estate (Stadtarchiv Antwerpen, N. 571 [J. B. Colyns], cited by Lahrkamp 1990, p. 12). Although no documents exist to prove it, the altarpiece was presumably commissioned by Maria’s heirs. In her will, signed 15 February 1659, she bequeathed the pictures then in her brother Michel’s house to her niece Maria Anna Snyders, wife of Peter Daems. See Van der Stighelin 1987, cited by Koslow 1995, p. 28.
- Maria, the nine-year-younger sister of Frans Snyders, had lived in the Begijnhof since 1624. The inscription for her epitaph read: “Sepulture van Juffrow Maria Snyders in haren tyde Meestersee van de Infirmerey oudt snyde 71 jaren, sterft den 6. Augustus anno 1659. Bidt vor de sielen” (quoted in Galen 2012, p. 196, from P. Génard, Th. van Lerijs, Ph. Rombouts, *Verzameling der graf- en gedenkschriften van Provincie Antwerpen*, 6 vols. [Antwerp, 1856–87], vol. 5, Antwerpen, cloosters [Antwerp, 1873], pp. 426–27).
- Descamps 1769, p. 199: “L’Epitaphe, place sur le Confessional, est en mémoire de *Marie Snyders*, aussi Béguine: le Tableau représente la Résurrection de Notre-Seigneur; sur un des volets, à la gauche, est représentée l’Annonciation, & sur celui de la droite l’Ascension: il y a une finesse de couleur amiable & la touché la plus facile, peint par *Langhenjan*, t. 2, p. 170.”
- According to Barnes et al. 2004, p. 4 (the painting is their no. III.30): On 6 March 1628, Anthony van Dyck made his will before the notary L. de Pieters in Antwerp. “His sister Cornelia, a Bequine, had died on 15 November 1627 and been buried in the church of the Begijnhof in Antwerp” (*Verzameling der graf- en gedenkschriften van de Verzameling der Graf- en Gedenkschriften van de Provincie Antwerpen*, vol. 5 [Antwerp, 1873], p. 433). Van Dyck states that he wished to follow his sister in being buried in the choir of the Begijnhof church. He left the bulk of his worldly goods and claims to his sisters Susanna and Isabella, who were also *begijns* resident in the Begijnhof in Antwerp (Duverger 1984–2009, vol. 3 (1987), pp. 91–92). Nine days later the two surviving sisters likewise requested that they be buried in the choir.
- Descamps 1769, pp. 198ff.
- Galen 2012, pp. 317–18, no. Z51.
- The composition and mood of the *Annunciation* drawing are similar to works by Boeckhorst’s contemporary Abraham van Diepenbeeck (1596–

- 1675), a student of Rubens who was active in Antwerp. See, for example, his drawing of the subject (pen and brown ink drawing washed with gray and white on blue paper; Yale University Art Gallery, inv. no. 1961.63.26) and the related altarpiece in Sint Fredeganduskerk, Deurne (canvas, 290 × 170 cm). Boeckhorst also treated the subject of the Annunciation in an altarpiece painted in 1664 for the church of the Annunciation Cloisters, Ghent, now in the church of Saint Servatius, Schaerbeek, Brussels (Lahrkamp 1982, no. 7). In that later version, the more elegant angel floats in from the upper right, and the figure of God emerges from the clouds above as if pushing the dove down toward the Virgin.
- Galen 2012, p. 270 n. 507: Archiv Plantin-Moretus, Bundel 776, Werklieden 1652–66, p. 93, “Adi 24 ditto aen Langhen Jan schilder voor twee teeckeninghen voor het Breviarum in fol. Fl. 48.” The lost drawing for the *Resurrection* had draftsman-ship similar to the *Repentance of King David* (inv. no. 206.66), which Galen 2012, no. Z20, describes as pen and brown ink, pencil, brown chalk, heightened with white on paper, 33.7 by 21.1 cm.
 - Rubens’s composition was popularized by a contemporary reproductive engraving by Schelte à Bolswert (ca. 1586–1659), published in Antwerp by Martinus van den Enden.
 - Albrecht Dürer, *The Ascension*, Bartsch 50.
 - See entry on Vouet (vol. 2).

16 Van Dyck (back to entry)

- Larsen 1988, vol. 2, p. 514.
- In conversation with the author.

17 Jordaens (back to entry)

- When acquired, the painting was thought to date to about 1664. Careful removal of layers of discolored varnish by LACMA’s Senior Painting Conservator Joe Fronek revealed “a composition rich in *pentimenti*, a sureness in drawing, bravura execution and even a palette,” which suggested to Patrice Marandel “a much earlier date, probably in the mid-1640s, thus making this work perhaps the first in a series of variations on the same subject” (Jordaens object file, Department of European Painting and Sculpture, LACMA).
- See Technical Report.
- “Geheelijcken van zyn eygenhand geschildert, herschildert ende verandert zijn” (Van Puyvelde 1953, p. 11).
- Jordaens’s process is most clearly seen where he set a drawing down on a sheet of paper and extended the image. At times, he cut away sections he did not like and then replaced the paper to continue and correct the original drawing. In other cases, he updated an earlier image by placing it deeper into the composition, a characteristic of his later works. In a similar way, Jordaens also reworked drawings by other artists, often with

completions and extensions of his own. See Ottawa 1968, p. 29, fig. xxix.

- D’Hulst 1974, vol. 2, nos. A366 and A367. On p. 433, he dates the drawings on stylistic grounds to about 1660 and notes that no painting based on either drawing is known, although Jordaens’s interest in the allegorical theme is documented by several paintings. Both drawings appear to have been enlarged with the addition of paper.
- D’Hulst 1967, pp. 131–32, citing J. B. van der Straelen, *Gilde van Sint Lucas* (Antwerp, 1855), pp. 116–17.
- Among the other contributors was Artus Quellinus the Elder, who in 1664 gave the life-size bust of the marquis of Caracena, governor-general of the Spanish Netherlands, who had vigorously contributed to the establishment of the Painting Academy; Theodoor Boermans, who proffered *Antwerp, Wet Nurse of Painters*, 1665; and Dirk van Delen, *The Union of the St. Luke’s Guild with the Violieren* (figures by Boeyerman), 1666. The poem is published in D’Hulst 1967, pp. 134–35.
- “‘Chambers of rhetoric’ . . . part drama companies, part schools of oratory and part poetasters” (Schama 1987, pp. 57–58).

18 Snyders and De Vos (back to entry)

- This was in contrast to the situation in the Dutch Republic, where the nobility was weak and farmers typically owned their own lands during the seventeenth century.
- Although primarily belonging to nobles, estates (seigniories) could also be the property of religious institutions, municipalities, and commoners.
- Game Market*, dated 1614 (Art Institute of Chicago), is the first of Snyders’s game pieces to have a market table set up in a city square.
- Koslow 2011, p. 129, notes that boars’ heads, swans, and peacocks were set aside as extravagant display dishes for banquets with political significance during the seventeenth century.
- Koslow 2011, p. 129: *Les bigarrures du seigneur* (Paris, 1608), fol. 12r–v.
- Koslow 1995, p. 98.
- Koslow 1995, p. 99.
- Robels 1989, p. 213, no. 50, dates the very similar Schloss Cappenberg version to the 1630s; Koslow 1995, p. 332, fig. 432, refers to Robels.
- Koslow 1995, p. 163, notes that Snyders’s display pieces were extremely popular, with up to eight replicas of some compositions. On p. 329 n. 11, she refers to documents that indicate copies were made of Snyders’s large paintings during his lifetime. Regarding questions related to multiple versions of paintings made by artists and their workshops in the seventeenth century, see Spear 2007.
- Koslow 1995, p. 65.
- Robels 1989, p. 213, no. 50; oil on canvas, 410 × 340 cm.
- Cited by Adam Williams from private correspondence of February 2014 from Dr. Fred Meijer, Senior Curator of Old Dutch and Flemish

Painting, Netherlands Institute for Art History: “In her 1989 monograph, Robels catalogued it as a studio work, but after she had seen it [the painting now at LACMA] in person, she believed it to be by Snijders. . . . Robels suggested that the figure is by Cornelis de Vos, which I find rather plausible, particularly since it seems to square quite well with his later works, and Robels’s as well as Koslow’s date for Snijders’s work to the 1630s seems accurate to me.”

- See n. 12 above. At least two copies of the LACMA composition, including the figure of a game merchant, have appeared in the salesrooms. Although based on the LACMA composition, the figures of the vendor in each is crude by comparison. See Follower of Frans Snyders, *A Game Stall with a Man Holding a Boar’s Head*, 82¾ × 133⅞ in. (209.4 × 340 cm) (sales, London, Sotheby’s, 13 Dec. 1991, lot 185a; and London, Sotheby’s, 4 Dec. 2008, lot 226); Studio of Frans Snyders, *A Game Stall in a Marketplace*, oil on canvas, 80¾ × 126¾ in. (205.1 × 321 cm) (sale, London, Christie’s, 29 Oct. 1999, lot 46).
- Spear 2007, p. 39, notes (without specific reference) that “Stephen Pepper observed that, ‘when so many copies survive’ yet none seems to be autograph, perhaps ‘the work was from the very start produced by an assistant.’”
- Susan Koslow (http://susanrosenpics.blogspot .com.2012/03/lonsdale-produce-market-susan-koslow.html), in the introduction to an article no longer available on the web, speculates “that a gardeners’ guild in the Spanish Netherlands commissioned the picture [the Lonsdale *Produce Market*] for its guildhall.”
- Private collection, oil on canvas, 204 × 337 cm (see sale Paris, Artcurial, 14 Nov. 2017, lot 466, for ill., pp. 80–85).

19 Sweerts (back to entry)

- Longhi 1934, p. 274.
- Longhi 1934. The attribution had been questioned in separate studies of Poussin published by Friedländer (1914, p. 114) and Grautoff (1914, vol. 1, p. 444 n. 121, and vol. 2, p. 280), who suggested the painting was by an eighteenth-century German artist active in Rome.
- Longhi 1934, passim.
- Sweerts probably also knew a copy of Poussin’s painting later in the collection of Flavio Chigi (Amsterdam-San Francisco-Hartford 2002, p. 113; see also p. 30). The number of copies made by contemporaries after Poussin’s painting attest to both its fame and its availability.
- Regarding Sweerts and the antique, see Döring 1994.
- Longhi 1934, p. 274. According to Mormando 2007, p. 244 n. 16, “Longhi is presumably referring to a Roman copy of an original Hellenistic head. . . . The head was at some later point attached to a standing statue, currently located in the Capitoline Museum. . . . However . . . there is yet another *Vecchia Capitolina* with similar facial features, that of the famous seated *Drunken Old Woman (Anus Ebria)*, rediscovered in 1620 during the restoration of Sant’Agnese on the Via Nomentana.” See respectively Jones 1969 (1912), vol. 1, pp. 288–89, no. 22, vol. 2, pl. 70, and vol. 1,

- pp. 89–90, no. 8, vol. 2, pl. 18. According to Yeager-Crasselt 2015, p. 86, the head was then in the collection of Camillo Pamphilj.
- Mormando 2007, p. 244.
 - Serious outbreaks of the plague during the first half of the seventeenth century occurred in France in 1628 and the following year in Milan and Florence. Although Rome was spared from serious outbreaks of the disease until 1656, an epidemic of “fever” struck the city in 1648–50. Plague was also in Antwerp in 1649–52.
 - Fittler’s engraving was published in Forster 1807, no. 31. See also Young 1822, p. 12, no. 19. Smith 1829–42, vol. 8 (1837), pp. 95–96, no. 178, listed the painting as *Plague in Athens* by Poussin.
 - See Worcester 2005 and Mormando 2007.
 - Mormando 2007, p. 286, explains the unusual orientation of the façade of the “White Temple” toward the east by noting the similar orientation of three of the oldest and most venerable churches in Rome: Saint Peter’s, the Lateran, and San Lorenzo fuori le Mura. The people kneeling in prayer in front of the White Temple reverence the church, not the sun.
 - At least part of the obscurity may be due to the dark paint, which over time absorbed the details.
 - Mormando 2007, pp. 282–83.
 - Mormando 2007, p. 287.
 - Mormando 2007, p. 288.
 - Mormando 2007, pp. 290–91.
 - Mormando 2007, p. 260.
 - Among these texts was the *Ecclesiastical History*, written in the thirteenth century by the Byzantine priest Nicephorus, a member of the imperial court of Constantinople. Praised for its authority, it was republished in numerous editions in the sixteenth and seventeenth centuries. A revised and annotated Greek-Latin edition was published in folio in France in 1630 and dedicated to Cardinal Richelieu (1585–1642).
 - Kultzen suggests a date on stylistic grounds of ca. 1652, after *Cardplayers* (Rijksmuseum, Amsterdam). Amsterdam-San Francisco-Hartford 2002 suggests ca. 1650.
 - Mormondo 2007, p. 299, who notes that the brief was dated 26 November 1648, but was not published until August 1650, after Swedish troops had left German soil.
 - Mormando 2007, pp. 302–3.
 - Mormando 2007, pp. 291–303. Built on land given by Emperor Constantine and situated outside Vatican City, the basilica of Saint John Lateran serves as the cathedral of Rome. Beginning with Henry IV (1553–1610), whose conversion to Roman Catholicism made possible his ascent to the throne, French kings and heads of state have been honorary canons of Saint John Lateran.

20 Teniers and De Heem (back to entry)

- Smith 1829–47, vol. 3 (1831), p. 377, no. 450.
- It seems more likely that he has just arrived, perhaps through a door behind the dark blue curtain.
- Richard Rand, in Conisbee, Levkoff, and Rand 1991, p. 21. Rand wrongly interprets the gentleman’s walking stick as a maulstick.
- Richard Rand, in *ibid.* Rand’s explanation that the easel and paints are behind the curtain seems unlikely.

- This assessment of the signatures is based on a scientific analysis by Charlotte Eng, dated 17 February 2017. Teniers’s signature reads: H. D. TENIERS (in the lower left center, near the slippers). De Heem’s signature and date read: *J. D. Heem f. A° 1643* (in the lower right center, below the still life). Teniers’s authentic signatures, however, never include an *H.* The letters *eniers* of his name are later additions. De Heem always signs in a cursive manner, never in block letters as in this signature. De Heem’s purported signature and date, moreover, are executed over a join between the main panel and a thin strip of wood added to the bottom of the panel. Joseph Fronek has noted in the Technical Report that the paint covering this addition has an aged crackle pattern similar to, but not precisely the same as, that of the larger panel. The De Heem signature was painted after the paint on the addition had “dried.” The slim panel addition may replace a damaged bottom edge since the composition would end very abruptly without it. It is not known when this strip was added, but likely shortly after the painting was executed.
- Teniers’s identity was first noted by Jane P. Davidson, in Davidson 1979, p. 57. (For the Berlin painting, see Klinge 1991, pp. 126–29, nos. 38, 39.)
- This remarkably versatile artist also painted landscapes and country villages, military subjects, alchemists and witches, as well as allegorical and biblical themes. Teniers often collaborated with his contemporaries, not only with De Heem, but also with landscape artists, among them Lucas van Uden (1595–1672/73), Jan Lievens (1607–1674), and Jacques d’Arthois (1613–1686).
- Many artists painted such scenes, including the Rotterdam artist Herman Saffleven (1609–1695). For similar works by Jan Davidsz. de Heem in Leiden and David Teniers the Younger in Antwerp, see below. For a discussion of this tradition, see Boston-Toledo 1993–94, pp. 426–29; and Klinge 1991, p. 19.
- The technical analysis of this painting was undertaken by Joseph Fronek. His report is dated 8 February 2011.
- A diagonal element visible in the X-radiograph in the lower left may depict an architectural division between interior and exterior spaces.
- Village Landscape* (early 1640s, oil on panel, 41 × 62 cm, formerly in the Brod Gallery, London). For an illustration and discussion of this painting, see Klinge 1991, pp. 102–3, no. 29.
- The infrared reflectography report, dated January 2011, was written by Elma O’Donoghue.
- This approach differs radically from the normal situation, in which a painting would be begun by one artist and then passed on to another painter for completion, as with a landscape to which genre figures would be added.
- After De Heem had arrived in Antwerp, he settled into a community of artists who specialized in low-life genre scenes, landscapes, and still lifes, among them Adriaen Brouwer (1605/6–1638), Jan Cossiers (1600–1671), Lievens, and Teniers. Brouwer portrayed this group in his engaging *The Smokers*, ca. 1636, in the Metropolitan Museum of Art, New York. See De Clippel 2003.
- One of these large still lifes was acquired by Charles I, King of England. See Segal 1991, no. 7, pp. 76, 136–38. See also cat. 6 in this volume.

Spanish Painting and Sculpture

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Alonso Berruguete

(ca. 1488, Paredes de Nava–1561, Valladolid)

Saint Mark, ca. 1560Polychromed and gilded pine
39 × 14 × 10 in. (99 × 35.6 × 25.4 cm)

Purchased with funds provided by The Ahmanson Foundation, The Chandler Family Trust in memory of Franklin Murphy, and Elizabeth C. Anketell, Fred Maxwell, Mr. and Mrs. William Preston Harrison, A. Popper, Hilda Brown, Jane and Justin Dart, Mary B. Regan, Charles H. Quinn, Arthur L. Erlanger, Dido and Jean Renoir, Mitchell Samuels, Mrs. William May Garland in memory of her husband, Mr. and Mrs. Henry Blanke, and an anonymous donor by exchange AC1995.182.1



In the book of Revelation, there is a description of God’s heavenly throne surrounded by four creatures. One has the face of a man, another was like a lion, the third was like an ox, and the last was like a flying eagle (Revelation 4: 7–8). These beings, as described in the prophetic vision, came to symbolize the four evangelists: Matthew, Mark, Luke, and John. Mark, the author of the second Gospel, is associated with the lion. Alonso Berruguete’s inclusion of this symbolic beast in his sculpted interpretation of Saint Mark’s likeness makes its identification unmistakably clear. The bearded and robed evangelist, shown in a contrapposto stance, cradles his Gospel and rests his foot upon the head of a dwarfed and docile lion. While the sculpture conforms to the iconography that came to typify representations of Saint Mark, Berruguete’s attention to anatomic detail and his Michelangelesque idealization of the human form set it apart.

Born in Paredes de Nava, Berruguete was the son of the artist Pedro Berruguete (ca. 1450–1504). Whereas his early training was under the guidance of his father, Berruguete matured as an artist in Rome and Florence, where he resided from about 1504 until 1516.⁴ There, he came to the attention of Michelangelo (1475–1564) and Giorgio Vasari (1511–1574), both of whom documented his presence in Italy. Vasari notes that while in Rome the young Spaniard copied the recently excavated *Laocoön* group,² and a letter penned by Michelangelo suggests that Berruguete made sketches after the Italian artist’s drawing, now lost, of the *Battle of Cascina* (1504) when he was in Florence.³ In his biography of sculptor Bartolommeo Bandinelli (1493–1560), Vasari includes Berruguete in a small group of artists comprising Jacopo Sansovino (1486–1570), Andrea del Sarto (1486–1530), and Rosso Fiorentino (1495–1540), among others, to have studied this famed composition by Michelangelo.⁴ His integration in Florence’s community of artists and exposure to classical and Renaissance art were clearly impactful and elevated his status at home. Upon his return to Spain, he was appointed *pintor de cámara* (court painter) to Charles V (1500–1558). Following his tenure at court, he secured important commissions primarily in Valladolid and Toledo.⁵ While he worked as a painter and architect, he established a name for himself as a sculptor known for emotive works in polychrome, also known as painted sculpture.

Throughout his career, Berruguete sculpted an impressive body of religious figures. *Saint Mark*, which is representative of this larger oeuvre, recalls a series of sculptures made by Berruguete for the altarpiece of the church of the Monastery of San Benito el Real in Valladolid. Completed between 1526 and 1532, this series of saints and biblical characters reveals a turn toward the Mannerist style.⁶ The elongated and contorted bodies are overcome with emotion and frozen in states of frenetic movement. While the sculptures intended for San Benito (now at the Museo Nacional de Escultura, Valladolid) represent a rejection of classical Renaissance art, Berruguete returns to his early Italian training in this late work. Saint Mark’s heavy musculature is unnaturally posed but accurately rendered as he studies the written word. The

drapery of his robe cascades down his right shoulder, further accentuating the breadth and strength of his upper body. His perfectly proportioned face and furrowed brow lend a degree of physical presence to the figure, which is only accentuated by the medium in which it is executed. In Spain polychrome was associated with *verdad* (truth) as opposed to realism, and these lifelike works were intended to simulate the divine and evoke religious experiences among the faithful.⁷ This particular sculpture was likely commissioned to adorn a church; its unfinished back suggests it was originally placed in a niche within a larger altarpiece.

Significantly, Berruguete was deeply invested in his own celebrity, an impulse certainly guided by his time in Italy.⁸ His residence in Rome and Florence coincided with the increasing recognition of art making as an intellectual pursuit. As Vasari suggests, he was well acquainted with Florentine artists who elevated their status and bettered their position in society through their trade. While Berruguete’s career preceded the formation of academies in Spain, as well as the 1563 establishment of Cosimo I de’ Medici’s Florentine Accademia del Disegno (Italy’s first formal artist academy), he would have been exposed to more informal artist organizations while in Italy.⁹ A 1531 engraving provides a window into the Florence studio of Bandinelli, the aforementioned acquaintance of Berruguete (Los Angeles County Museum of Art, inv. no. 60.67.13), in which artists huddle together and draw around candlelit tables, surrounded by fragments of skeletons and classicizing sculpture. Meeting places like these were venues where artists practiced their craft and engaged in dialogues that shaped Italian and, ultimately, European art theory.¹⁰ Within these contexts, artists, including Michelangelo, upheld that the art of drawing was the basis for all art, as well as the root of all sciences.¹¹ This cultural and intellectual milieu undoubtedly made an impression on Berruguete.

In his multivolume compendium on the lives of Spanish artists, *Diccionario histórico de los más ilustres profesores de las bellas artes de Espana* (1800), the Spanish historian Juan Agustín Ceán Bermúdez (1749–1829) commented upon Berruguete’s prowess. He writes that he was the first artist in Spain to promote the value of precise drawing, of good proportions of the human body, of grandeur of forms, of expression, and of the other sublime aspects of sculpture and painting.¹² Ceán Bermúdez’s words relate to the practice of art making as an academic activity and affirm that Berruguete achieved his aspiration to assert himself as an important person in Spanish society. A prolific draftsman who studied and copied ancient art and masterpieces of the Italian Renaissance, Berruguete approached the human form with the same attention to sound structure as an architect. As is evident in *Saint Mark*, Berruguete drew significant influence from the masters of the Italian Renaissance and modeled his own artistic practice and persona after the influential artists he encountered abroad. **ED**

Pedro Berruguete
(workshop of)
(ca. 1450, Paredes de Nava–1504, Ávila)***The Last Supper***, ca. 1495–1500
Distemper on linen, 74⁵/₈ × 130¹/₄ in.
(189.6 × 330.8 cm)Gift of The Ahmanson Foundation
M.90.171

Cast against Spain's ascent as a world power, Pedro Berruguete's biography and career bridged the Middle Ages and the Renaissance. While the details of his life remain relatively obscure, we know he was born about 1450 in Paredes de Nava, a municipality in the present-day province of Palencia, and that he later traveled to Italy, where he is believed to have worked in the court of Urbino between 1473 and 1482.¹ In the *studiolo* of the Ducal Palace of Federico III da Montefeltro (1422–1482), he painted allegories of the Liberal Arts and collaborated with the Netherlandish painter Justus van Gent (ca. 1410–ca. 1480) on a series of twenty-eight portraits of illustrious men.² Following the death of Montefeltro, Berruguete returned to Spain, where he began work on a commission for the cathedral of Toledo and later on altarpieces in Palencia, Burgos, and Segovia.³ Berruguete emerged as one of the leading painters of his time and is credited with having introduced the art of the Italian Renaissance to Spain.

Attributed to the workshop of Berruguete, *The Last Supper* is reflective of the artist's distinctly Hispano-Flemish style. The impact of his time abroad is most apparent in the monumentality of the figures, each imbued with a sense of palpable emotional intensity. Executed with a heightened degree of realism, a tile floor lends a sense of place and depth, further accentuating the veracity of the image. The color palette, characteristic of Berruguete's larger oeuvre, comprises deep greens, warm reds, and flourishes in gold.⁴ Significantly, the work is executed in distemper, a water and glue-based paint, applied to fine linen. *Sarga*, the Spanish term for this medium, was common in medieval and early Renaissance painting in northern Europe, reaching its peak in use between 1400 and 1530 in the Low Countries.⁵ Although *sarga* paintings were relatively less common in Spain, Berruguete executed several, four of which, likely commissioned for the church of San Pedro in Ávila, are today in Madrid's Museo Nacional del Prado.⁶ The Prado paintings are each on the same type of linen as *The Last Supper*, suggesting that LACMA's painting came from the same Castile workshop as this set.⁷

The iconography of the large-scale Last Supper scene is immediately familiar, but with a peculiar inclusion. Cast across stretched cloth are Christ and his apostles in Jerusalem the night before the Crucifixion. Lamb, bitter herbs, wine, and unleavened bread are spread across the table, signifying the Jewish holiday of Passover. With John the Evangelist to his right and Saint Andrew to his left, Jesus raises the sacramental bread, a representation of his flesh and ultimate sacrifice. Judas, depicted to the viewer's far right, handles a small bag of coins, the sum received for delivering Jesus to the chief priests. The absence of a gold halo sets Judas apart from the others and alludes to his betrayal. Amid the action, Mary Magdalen washes Christ's feet with her tears, drying them with her hair. While the arrangement of the scene and its iconography are fairly

standard, the introduction of Mary Magdalen as an active participant is particularly curious.

In the Gospel accounts of the Last Supper, there is no mention of Mary Magdalen. A follower of Jesus with a sinful past, she was present at the Crucifixion and Resurrection, but not at the Last Supper. Rather than faithfully illustrate scripture, the painting seemingly conflates the account of the Last Supper with that of the dinner at the house of Simon the Pharisee. At the latter, according to the Gospel of Luke, a "sinful woman" brought an alabaster jar of perfume and stood in front of Jesus crying, washing his feet with tears, and drying them with her hair (Luke 7:37–39).⁸ The marriage of these two distinct biblical events is unusual, with few representations, uniquely found in Spain.

Those identified works with the same iconographic variation include a fourteenth-century fresco in the church of San Juan de la Cuesta in Daroca; a late fourteenth- to early fifteenth-century painting by Catalan artist Jaume Ferrer; a late fifteenth-century *retablo* (altarpiece) scene by the Flemish sculptor Gil de Siloé (1440s–1501) at the Cartuja de Miraflores in Burgos; and another sculpted vignette, possibly also by Siloé, at the church of San Miguel in Cuzcurrita in La Rioja.⁹ Completed with Flemish painter Diego de la Cruz (act. 1482–1500), Siloé's Burgos *Last Supper* similarly depicts Judas with a bag of coins and Mary Magdalen washing the feet of Jesus.¹⁰ Berruguete was certainly familiar with the altarpiece, as Siloé began work at the Cartuja de Miraflores in 1496, the same year Berruguete painted *The Annunciation* for the same site.¹¹ It is very likely that the two artists influenced each other when envisioning their respective representations of Christ's final meal.

Mary Magdalen's prominent place in Berruguete's *Last Supper* suggests that a religious institution dedicated to her or one on or near the Camino de Santiago (Way of Saint James) commissioned the work. The Camino, a pilgrimage route concluding at Saint James's shrine in Santiago de Compostela, is significant because it connects France, the center of Mary Magdalen's cult in the West, to Spain.¹² The Cartuja de Miraflores, unsurprisingly, is an emblematic stop on the Camino, and Siloé references the pilgrimage directly in his sculpted Last Supper scene; Saint James sits to Christ's left wearing the pilgrim's cap. Mary Magdalen's relationship to France lies in the *Golden Legend*, a collection of hagiographies. It records that after being exiled from Judea, she boarded a rudderless boat that landed in Marseilles. In 1279, Charles II of Naples (1248–1309) declared that her true relics were found at Saint-Maximin, and Pope Boniface VIII (1230–1303) sanctioned the site and her shrine in 1295.¹³ While representations of Mary Magdalen gained currency in European visual culture from this point forward, they remained most prevalent in France. Given the unusual inclusion of her in this pivotal Passion narrative scene, one can assume that the site in which it originally hung held a special connection to Mary Magdalen and her cult of devotion. **ED**

**Bartolomé Estebán
Murillo**

(1618–1682, Seville)

The Mystic Marriage of Saint Catherine,

1680–82

Oil on canvas, 28 × 20½ in. (71.1 × 52 cm)

Gift of The Ahmanson Foundation
M.83.168

The Mystic Marriage of Saint Catherine, Bartolomé Estebán Murillo's last autograph painting, is the *modello* (preparatory study) for the central image of the retablo originally placed above the high altar of the Capuchin church of Saint Catherine in Cádiz (fig. 20).¹ Murillo mentioned the commission for the altarpiece, on which he probably had been working since 1680, in his will dated 3 April 1682, stating that, "[I am] painting a large canvas for the convent of the Capuchins in Cádiz and four other smaller canvases, for which I will be paid nine hundred pesos."² Although the account is doubted by modern scholars, Murillo's first biographer, Antonio Palomino (1653–1726), reported that the artist, who lived and worked in Seville, died from injuries sustained when he slipped and fell from the scaffolding while painting the altarpiece in Cádiz.³

The oil sketch portrays Saint Catherine kneeling before the Christ Child seated on the lap of the Virgin Mary, who appears to sit on putti-supported clouds hovering above the steps leading to a magnificent church's high altar. The ethereal effect of Murillo's loose, brushy sketch is especially suitable for the depiction of the dream reported by Saint Catherine of Alexandria in which the infant Christ appeared with the Virgin Mary and placed a ring on the saint's finger as a sign of their mystical marriage.⁴ Anticipating the need for the altarpiece to be read from a distance, Murillo varied his brushwork to differentiate the various elements of his composition. The infant's interaction with Catherine is the most clearly painted section of the sketch, suggesting that they are actually in the same reality.⁵ Observing from the sides and above, angels and putti—rapidly sketched with thin paint without clear outlines and employing the preparatory layer of the canvas as the middle tone—appear to merge with the clouds and fog; two similarly painted putti, one holding the palm of martyrdom and the other a crown of roses, hover in the clouds above.⁶ A broad, diagonal shaft of heavenly light from the upper left corner of the painting counterbalances the diagonal arrangement of the heads of the primary figures and produces auras of yellow around the heads of the mother and child.

Murillo, who is known for his sensitive naturalism, portrays the Christ Child as an active baby, kicking his legs as he sits in his mother's lap and reaches toward the kneeling saint. Both Saint Catherine and Mary appear

as beautiful young women dressed in contemporary clothes. Warm colors dominate the central group. Mary wears a soft red gown with a blue cloak that swirls around her. Viewed full length from the side, Saint Catherine wears an elegant, full-sleeved pink robe with a gold cloak suspended from her shoulders; the edge of the robe forms a graceful, flowing line as it falls to the ground and opens to reveal the delicate blue lining painted with costly ultramarine. In the foreground Murillo displays the instruments of Catherine's passion: the sword with which she was ultimately slain rests on a section of the spiked wheel used to torture her before a lightning bolt destroyed it.

A schematic compositional drawing rendered rapidly in pen and ink (fig. 21) preceded the oil sketch. Although this is the only known drawing directly related to the preparation of the oil sketch, Murillo, one of the founders in 1660 of the Academy of Drawing in Seville, was a prolific draftsman and maintained what must have been a vast archive of his drawings to which he could refer for ideas.⁷ Among those that may be related is a sheet of three rapid pen studies of two putti, one clutching the palm of martyrdom and the other a crown of roses (British Museum, London, inv. no. 1873,0614.212 verso).⁸ The uppermost group is closest to the putti in the clouds over the central group in *The Mystic Marriage of Saint Catherine*. The drawings were executed on the reverse of a sheet with the young Saint John the Baptist and a boy, which can be dated to 1650–55. For his central image of Saint Catherine, the Christ Child, and Virgin Mary, Murillo may likewise have referred to a drawing dated 1655, believed to be an autograph copy of his only other known painting of the Mystic Marriage of Saint Catherine (Museu Nacional de Arte Antiga, Lisbon, inv. no. 1608).⁹ The basic poses of the figures in the oil sketch resemble those of the earlier composition.¹⁰ A drawing of the subject in brush and green wash (British Museum, London, inv. no. 1946,0713.1157), from about 1670, probably represents one of many sketches Murillo made while working out the subject. The sensitive naturalism of the figures reflects the procedure of drawing from live models, as well as his imagination, which Murillo followed throughout his long career. His final concept for the altarpiece was the oil sketch, which he probably presented for approval to Father Francisco de Valverde, the provincial of the Cádiz Capuchins.

Following Murillo's death on 3 April 1682, the commission was completed by his assistant Francisco Meneses Osorio (1630–1721), using the oil sketch and drawings as his guide; Osorio's signature appears on the painting of Saint Francis, one of the four smaller paintings that flank the centerpiece with *The Mystic Marriage of Saint Catherine*. The altarpiece largely, if not solely, painted by Osorio closely follows the composition of the sketch but lacks the graceful, soft, atmospheric style of the sketch that is characteristic of Murillo's late paintings, in which firm outlines are absent. Osorio's figures, defined by outline, are harder and more drily painted, and the composition, more definitive, lacking Murillo's sensitive modeling of form and space with light.

Richard Twiss, an Englishman who traveled through Portugal and Spain in 1772–73, was the first to mention the sketch, which he saw in the collection of the marqués de la Cañada. The marqués, whose surname was Tirry, originally Terry, was among the Irish Catholic supporters of the Stuart pretender to the English crown who had gone into exile in Spain at the beginning of the eighteenth century.¹¹ In 1794 Antonio Ponz mentioned the sketch as in the collection of Sebastián Martínez: “el barron [sketch] by Murillo, which I saw some years ago in Puerto de Santa María owned by someone else [presumably the marqués de la Cañada], and that is the invention of said artist for the painting of

the Betrothal of Saint Catherine with the Child.”¹² Martínez, a successful wine merchant, who also traded in silk and other textiles, was chief treasurer of the Financial Council of Cádiz and a member of the Royal Council of the Public Treasury. A noted bibliophile and collector of paintings and prints, who was portrayed by Francisco Goya in a portrait now at the Metropolitan Museum of Art, New York (inv. no. 06.289), he owned more than 700 paintings, including works attributed to Titian, Leonardo, Giulio Romano, Murillo, Rubens, and Batoni, as well as several thousand prints. Probably following Martínez's death in 1800, the sketch was acquired by Don Manuel de Leyra and soon thereafter by Captain Edward Davies, one of a number of English dealers who, since the eighteenth century, had been exporting paintings from Spain to England, where there was an avid interest in Spanish Baroque paintings. By 1779, so many pictures were leaving the country that Charles III of Spain issued an edict prohibiting their export, specifically works by Murillo. In explanation of the edict, which did little to halt the exodus, it was noted: “It has come to the King's notice that foreigners are buying up in Seville all the paintings they can by Bartolomé Murillo, and other famous artists, in order to take them out of the country.”¹³ **AW**



Fig. 20



Fig. 21

Fig. 20 Bartolomé Estebán Murillo, *Mystic Marriage of Saint Catherine*, 1682. Oil on canvas, 173 $\frac{3}{8}$ \times 124 in. (441 \times 315 cm). Museum of Cádiz (inv. no. DO20502)

Fig. 21 Bartolomé Estebán Murillo, *Mystic Marriage of Saint Catherine*, ca. 1680–82. Pen and ink, 5 $\frac{1}{4}$ \times 3 $\frac{3}{4}$ in. (13.3 \times 9.6 cm). Private collection, Brussels

Esteban de Rueda

(1585–1626, Toro)

Saint John the Baptist, ca. 1620
Parcel-gilt and polychrome wood
Height: 65¾ in. (167 cm)

Gift of The Ahmanson Foundation
M.2016.117



In a remarkable state of conservation, Esteban de Rueda's moving sculpture of Saint John the Baptist has only recently come to light. The expertly carved work, with its brightly painted detail, was therefore not included in Luis Vasallo Toranzo's book on the artist.¹ The author, however, has since confirmed the sculpture's attribution and described it as a major addition to Rueda's oeuvre.²

Rueda's work has only recently been differentiated from Sebastián Ducete's (1568–1619), his master and collaborator, whose workshop he entered in 1598. In 1609 Ducete invited the young artist to accept an unusual agreement by which Rueda would collaborate with Ducete on major commissions, not as an assistant but as his equal. This arrangement, meant in all probability to rein in the possibility of Rueda's prominence in the region, contributes to the difficulty of differentiating their respective styles. Nowadays, Rueda is credited for the aesthetic changes that affected the production of the Ducete workshops, notably for imbuing movement to the draperies, which became more angular and more deeply carved than in Ducete's earlier production.

Vasallo Toranzo credits this evolution not so much to the often-invoked attempt of translating into three dimensions the engraved models (by Dürer and other Northern masters) available in the workshop, but instead to a desire to render in sculpture the chiaroscuro effects achieved by early seventeenth-century painters. Likewise, the firm and slender features of *Saint John* demonstrate a trend away from Mannerism toward a naturalism that contributes to the sculpture's emotional impact.

Nothing is known of the early provenance of this *Saint John*. The fact that it is not executed fully in the round suggests that it may originally have been set in a niche or part of a larger composition. Vasallo Toranzo suggests that such an altarpiece may have included Rueda's *Baptism of Christ* (National Museum of Sculpture, Valladolid). Comparisons with other works by Rueda, such as the *Guardian Angel* (church of Santo Tomas Cantuariensis, Toro, Zamora), or another version of a *Saint John* in the church of Benafarces (Valladolid) confirm both the attribution of the sculpture and also its date, about 1620. **JPM**

21 A. Berruguete (back to entry)

- 1 Waldman 2002, pp. 22–29.
- 2 García Gainza 2002, pp. 15–22.
- 3 Redondo Cantera 2016, pp. 13–52.
- 4 “Tra questi venne ancora Baccio; e non andò molto che egli trapassò a tutti innanzi, perciocché egli dintornava e ombrava e finiva, e gl'ignudi intendeva meglio che alcuno degli altri disegnatori; tra’ quali era Jacopo Sansovino, Andrea del Sarto, il Rosso ancor che giovane, ed Alfonso Barughetta [Berruguete] Spagnuolo, insieme con molti altri lodati artefici” (Vasari [1568] 1913, p. 21).
- 5 “Fue discípulo de Michael Angel. Traxo de Italia la buena manera de pintar al olio. Fue pintor de cámara del señor Emperador Carlos V. Fue muy rico y fundó un mayorazgo” (Palomino [1715–24] 1795, p. 362).
- 6 Arias Martínez 2011, pp. 97–117.
- 7 Rodríguez G. de Ceballos 2009, pp. 45–57.
- 8 Brown 1998, p. 29.
- 9 Hankins 1991, pp. 434–35; and Pederson 2008, pp. 450–78.
- 10 Bandinelli previously ran an academy in Rome. Clement VII, a Medici pope, invited Florentines to Rome, including Bandinelli, and gave them rooms at the Vatican’s Belvedere for the restoration of excavated ancient sculpture (Barzman 2000, pp. 4–5).
- 11 Goffen 2002, p. 316.
- 12 “El primer profesor español que difundió en el reyno las luces de la corrección del dibuxo, de las buenas proporciones del cuerpo humano, de la grandiosidad de las formas, de la expresión y de otras sublimes partes de la escultura y de la pintura” (Ceán Bermúdez 1800, p. 130).

22 P. Berruguete (back to entry)

- 1 Allende-Salazar 1927, pp. 133–38; Marías and Pereda 2002, pp. 363–76.
- 2 Silva Maroto 1998, pp. 85–87.
- 3 Silva Maroto 1998, pp. 120–22.
- 4 Young 1975, pp. 473–75.
- 5 For more on distemper painting in early modern Europe, see Illán Gutiérrez and Romero Asenjo 2011, pp. 106–17.
- 6 The Prado paintings represent Saint Paul, Saint Peter, and two separate Adoration of the Magi scenes. See Caballero Escamilla 2008, pp. 7–30.
- 7 Conisbee, Levkoff, and Rand 1991, p. 191.
- 8 For more on the cult of Mary Magdalen, see Wilk 1985, pp. 685–98.
- 9 Rodríguez Velasco 2016, pp. 123–24.
- 10 González Hernando 2015, pp. 88–90.
- 11 See Paredes de Nava 2003, pp. 162–65.
- 12 Illán Gutiérrez and Romero Asenjo 2011, p. 106.
- 13 Erhardt and Morris 2012, pp. 1–18.

23 Murillo (back to entry)

- 1 The altarpiece originally fit into the arched niche in the apse of the church. Two paintings on either side represent at the left, Saint Joseph, above which is Saint Michael, and at the right, Saint Francis below and the Guardian Angel above. God appears within the arch above the *Mystic Marriage*.
- 2 Angulo Iñiguez 1981, pp. 93–97.
- 3 Antonio Palomino de Castro, *El museo pictórico y escala óptica: Part III. El paranaso español pintoresco laureado* (Madrid, 1724), quoted in translation from the edition published by M. Aguilar (Madrid, 1947), from Enggass and Brown 1970, p. 204: “As he was climbing a scaffold to paint a large picture of St. Catherine that he was doing for the Capuchinos in Cádiz, he slipped and fell off it, and because he was not tensed for the fall he ruptured himself so that his intestines protruded. But in order not to show his weakness nor to let himself be examined because of his great modesty, he died of this accident in the year 1685 [*sic*] at seventy-two years of age.” According to Angulo Iñiguez 1975, p. 4, however, Murillo attended a meeting of the Hermandad de la Caridad in Seville a week before he died. Princeton 1976, p. 182, suggests, furthermore, that there is reason to believe that Murillo may actually never have traveled to Cádiz to paint the altarpiece and that the canvases could have been painted in Seville and later rolled and transported to the church.
- 4 The story of Saint Catherine of Alexandria is told in the *Golden Legend* of Jacobus da Voragine (1228–1298): According to the *Golden Legend*, Catherine was the daughter of a pagan king who was governor of Alexandria. Determined to remain a virgin, she announced that she would marry only someone who surpassed her in intelligence, dignity, wealth, and beauty. Catherine became interested in Christianity as a young woman. A holy hermit gave her an image of the Virgin, instructing her to take it to her bedroom, lock the door, and pray so that she might see the Christ Child. When she did, however, only the Virgin appeared, but not Christ. Catherine later was baptized as a Christian and again prayed to the Virgin. This time the Christ Child appeared with the Virgin and placed a ring on Catherine’s finger as a sign of their mystical marriage. Failing to undermine her faith and fearing her influence, the emperor Maxentius had her bound to an instrument of torture made of four wheels studded with iron spikes. When a thunderbolt shattered the device, the emperor commanded that she be beheaded with a sword.
- 5 Philip Conisbee (Conisbee, Levkoff, and Rand 1991, p. 118) identifies the location as the steps of the high altar of a cathedral and suggests that the viewer is meant to recognize the visual parallel of this scene to the ritual of the priest administering Communion.

- 6 Catherine of Alexandria is traditionally dressed as a princess, often with a crown.
- 7 Regarding Murillo’s drawings, see Mena Marqués 2015, with additional bibliography. See also Peter Cherry, “Murillo’s Drawing Academy,” in Fort Worth-Los Angeles 2002, pp. 47–61.
- 8 Mena Marqués 2015, no. 90A.
- 9 Oil on canvas, 76.5 × 94.5 cm. Princeton 1976, p. 80, no. 14, considers a drawing of the composition dated 1655 (Kunsthalle, Hamburg, inv. no. 38592) to be an autograph copy of the painting in Lisbon.
- 10 Mena Marqués 2015, p. 434, convincingly rejects the suggestion made by A. Hyatt Mayor (“Review of Jonathan Brown, *Murillo and His Drawings*,” *Master Drawings* 15, no. 2 [1977]: 185) that Murillo referred to a print for the composition, specifically a print representing the same subject by Carlo Maratti (Bartsch 10). That print represents the Virgin, Child, and Saint Catherine in a landscape within an oval format. Rather, Mena Marqués suggests that Murillo had reached a point in his career where he could create an “impromptu” sketch from his own imagination, although possibly one that reflected the composition of Rubens’s *Adoration of the Magi* or *Adoration of the Shepherds*, which were well known through prints.
- 11 Glendinning and Macartney 2010, p. 46.
- 12 Ponz 1772–94, vol. 18, p. 48, quoted in Fort Worth-Los Angeles 2002, p. 178.
- 13 Harris in Glendinning and Macartney 2010, pp. 232–33.

24 Rueda (back to entry)

- 1 Vasallo Toranzo 2004, pp. 169–215.
- 2 Memo from Vasallo Toranzo in Rueda object file, Department of European Painting and Sculpture, LACMA.



Hendrick Avercamp's Winter Scene on a Frozen Canal, 1620

1 (back to entry)

Hendrick Avercamp

(1585/86, Amsterdam–1634, Kampen)
Winter Scene on a Frozen Canal, ca. 1620
Oil on wood, 145/8 × 251/2 in. (37.2 × 64.8 cm)
Signed on sled, right: *HA* (joined)

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Paul Rodman Mabury Collection, the William Randolph Hearst Collection, the Michael J. Connell Foundation, the Marion Davies Collection, Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. R. Stanton Avery, the Estate of Anita M. Baldwin by exchange, and Hannah L. Carter M.2009.106.23

PROVENANCE

Jan Carel Elias (1837–1900), graaf van Lijnden, Arnhem and The Hague, in 1881, by inheritance to his brother-in-law;¹ Johan Willem Frederik (1844–1903),² ridder Huyssen van Kattendijke, The Hague, by inheritance to the son of Jan Carel Elias; Johan Maurits Dideric (1864–1930), graaf van Lijnden, Huis Keukenhof, Lisse, by inheritance to his wife; Aurelia Elisabeth (1875–1949), gravin van Limburg Stirum, vrouwe van Noordwijkerhout, Huis Keukenhof, Lisse, by inheritance to her son; Jan Carel Elias (1912–2003), graaf van Lijnden, sold after 1951 to; [Nystad Antiquairs, Lochem, sold by 1954 to]; Sidney James van den Bergh (1898–1977), Wassenaar, sold 1972 through;³ [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, partial gift and partial sale by the heirs in 2009 to; LACMA.

EXHIBITIONS

The Hague 1881, no. 70, as dated 1622, lent by J.C.E., graaf van Lijnden; London 1929, no. 81, ill., lent by Count J. de Lynden; The Hague 1929, no. 1, ill., lent by Douairière J. graaf van Lijnden, Huis Keukenhof; Brussels 1935, vol. 1, no. 701; on deposit, Stedelijk Museum, “De Lakenhal,” Leiden, 22 Oct. 1943–Aug. 1945; Leiden 1945, no. 40; Leiden 1950–51, p. 1, no. 2, lent by “N. N.” (J.C.E., graaf van Lijnden);⁴ Rotterdam

1955, no. 40, pl. 44, lent by Sidney J. van den Bergh; Laren 1959, no. 24, fig. 15;⁵ Leiden 1965, no. 4, fig. 1; on loan, Metropolitan Museum of Art, New York, 6 June–16 Aug. 1972; Los Angeles–Boston–New York 1981–82, pp. 3–7, no. 1; Amsterdam–Boston–Philadelphia 1987–88, pp. 259–61, no. 7; Los Angeles 1992–93, pp. 3–7, no. 1; Amsterdam–Washington 2009–10 (Washington only), pp. 48, 51, 70, 73, 143–44, 145, 154, 159, 160, 161–63, fig. 42, details, figs. 58, 80, 90, 173, 176, 179, 194, 198, 211, 213, 214 (full p. 141); Boston–Kansas City 2015–16, pp. 63, 250, 251 (detail), 252, 261, no. 70.

REFERENCES

Bredius et al. 1897–1904, vol. 3 (1901–4), pp. 96 (ill.), 98; *Beeldende Kunst* 1930, pp. 43–44, nos. 43, 43a, ill.; Welcker 1933, pp. 87, 205, no. S23, pl. X; “Zomerten-toonstelling 1955,” p. 104, fig. 22, as collection S. J. van den Bergh; De Vries 1959, pl. 6; Plietzsch 1960, p. 86, fig. 146; The Hague 1962, ill., as collection S. J. van den Bergh; De Vries 1964, pp. 355–57, pl. III; De Vries 1968, p. 16, ill.; Paris 1972, p. 32, no. 63; Walsh 1974, p. 348; Welcker and Hensbroek-van der Poel 1979, pp. 87, 207, 214, nos. S23 and S58.1, fig. xxv, pl. X; Blankert 1982, p. 28; Keyes 1982, p. 55 n. 23; Sutton 1986, p. 129; Cambridge–Montreal 1988, p. 59, fig. 2; The Hague–San Francisco 1990–91, p. 146, fig. 3; Amsterdam 1993–94, pp. 635–36, fig. 306a; Washington 1995, pp. 12–13, fig. 4; Westermann 1996, pp. 106–7, fig. 76; The Hague 2001–2, pp. 58–59, fig. 47, p. 160 n. 2; Keukenhof 2009, pp. 22–23, 26–27.

TECHNICAL REPORT

The support is a wood panel that has been thinned in order to repair it. Despite its cradle, it has a slight convex warp. A shallow indentation from a knot is on the right side, and three minor cracks are on the left side.

The painting has a thin, white ground that contains primarily calcium carbonate. Infrared reflectography (IRR) detected lines of underdrawing, including a line for the horizon, which were made with a sharp instrument.

The artist developed interesting techniques to create the cold winter scene. He applied a thin layer of cream-colored paint for the ice and sky, which contains primarily lead-white, smalt, lead-tin yellow, and copper-based pigments. The blue color around the holes in the ice comes from a thin layer of bluish paint that contains smalt and/or black pigments. The blue layer is on top of the cream color and under a layer of pale paint. The slightly darkish parts of the sky were created by a similar method. The tree at the left, painted with a dark, warm color, was tinted with a thin, pale paint to make it appear more distant. Sandwiching of dark between light colors in this painting also creates an optical effect of a cold, damp atmosphere.⁶

Staffage in the fore- and middle ground were laid in with outlines and washes of a dull color that usually relates to the local color of the form. For example, the red-suited figure was laid in with rust-colored paint that was partially painted over with tones of vermilion-cinnabar and highlights and deep red glazes. The rust color remaining visible along the edges rounds the form into depth. In contrast, the dull reddish paint that was used to lay in the pink coat of the sleigh driver at the left received only a few strokes of light pink, the local color since he is somewhat removed from the foreground and on the side.

As would be expected, the figures are sketchier in the background. They consist of an initial dull color followed by dabs of local opaque color. Thick, bright, flesh-colored paint forms the faces and hands of many of the figures. Several minor adjustments were found with IRR; for example, the artist lowered the bustle of the woman with the man in the red suit.

The paint layer is in very good condition except for minor losses, which have been restored. The grain of the wood, which must have become more visible with aging, has been lightly toned. The artist’s monogram has surface abrasion

that also has been toned. Discolored varnish was removed at LACMA in 1974 and replaced with Paraloid B-72.

NOTES

- He was made a ridder (knight) in 1814, and in 1818, a graaf (count, earl). Regarding the Van Lijnden family, see Keukenhof 2009.
- He married Sara Agatha, baroness van Lijnden, in 1874.
- Sidney J. van den Bergh, who was a major collector of Dutch seventeenth-century paintings, was a senior manager of Unilever. In 1957 he served as minister of defense for the Netherlands. See De Vries 1964 and De Vries 1968.
- According to the exhibition’s label formerly attached to the back of the panel (Averkamp file, Department of Paintings Conservation, LACMA).
- The catalogue notes that the lenders to the exhibition wished to remain anonymous. An annotation to the title page of a copy of the catalogue at the Rijksbureau voor Kunsthistorische Documentatie, The Hague, however, identifies the lenders as S. J. van den Bergh, Wassenaar, and Dr. H. A. Wetzlar, Amsterdam.
- See Arie Wallert and Ige Verslype, “Ice and Sky, Sky and Ice,” in Amsterdam–Washington 2009–10.

2 (back to entry)

Abraham van Beyeren

(1620/21, The Hague–1690, Overschie)
Banquet Still Life, 1667
Oil on canvas, 551/2 × 48 in. (141 × 121.9 cm)
Signed and dated on wall, center: *A. B. F. / 1667*

Gift of The Ahmanson Foundation M.86.96

PROVENANCE

Pietro Camuccini (1760–1833), Rome, bequeathed 1833 to his nephew;¹ Giovanni Battista Camuccini, Rome, as Jan Davidsz. de Heem, sold 1853 with the collection to;² Algernon Percy (1792–1865), 4th Duke of Northumberland, Alnwick Castle, Northumberland, as Jan Davidsz. de Heem, by inheritance 1865 to his cousin;³ George Percy (1778–1867), 5th Duke of Northumberland, Alnwick Castle, Northumberland, direct descent to; Henry George Alan Percy (1912–1940), 9th Duke of Northumberland, Alnwick Castle, Northumberland, by inheritance 1940 to his brother;⁴ Hugh Algernon Percy (1914–1988), 10th Duke of Northumberland, Alnwick Castle, Northumberland, sold 1978 to; [Thomas Agnew and Sons, London, sold ca. 1978 to];⁵ [Robert Noortman Gallery, London and Maastricht]. [H(erman) Schickman Gallery, New York, sold 1986 to]; LACMA.

EXHIBITIONS

London 1859, no. 22, as Jan Davidsz. de Heem; Newcastle-upon-Tyne 1929, no. 895, ill., as Jan Davidsz. de Heem, lent by the Duke of Northumberland; Delft–Cambridge–Fort Worth 1988–89, pp. 175–77, 247, no. 52; Amsterdam 2000, pp. 188, 338, no. 128 and detail (p. 182).

REFERENCES

Platner et al. 1829–42, vol. 3 (1842), pp. 269–73; Los Angeles 1986, p. 8; Koslow 1989, p. 265, fig. 1; Conisbee, Levkoff, and Rand 1991, pp. 155–57, no. 40; Tokyo 1992–97, vol. 17, pp. 299, 478, no. 193, ill.; Mandel 1996, cover ill.; Seattle 2010, p. 17, fig. 5; Duvernay 2015, p. 16, ill.

TECHNICAL REPORT

The painting support is a medium-weight canvas with a tight plain weave that has been lined to a similar canvas with an aqueous adhesive. Tacking margins have been removed up to the edges of the painted design, whose dimensions are approximately those of the stretcher. Mild cusping is just visible along all sides of the painting. The canvas has a cream-colored ground. Infrared reflectography did not reveal any underdrawing.

Paints range from opaque light colors with low impasto and subtle brush-strokes, to thin rich darks with the highest finish. The general shape of the still life was laid in before the background was painted around it with a gray-brown paint. Each form of the still life was generally laid in with a middle tone that was worked up with glazes, scumbles, and highlights, and the background of architecture and curtain were summarily painted in a more direct manner. As an example of paint layering, the lobster was laid in with vermilion-colored midtones to be high-lighted and modeled with lighter colors before being glazed with red lake. The tabletop, the white cloth, and the carpet, although painted into reserves, extend to some degree over the gray-brown background paint. Also, some forms were painted over other forms. For example, while the lobster had its own reserve, much of its head and right claw were painted over the wood box, where

the artist made changes to the placement and shape of the claw. The top half of the watch lid was painted over the lobster, and the lemon was painted over the pewter plate. The reserve for the porcelain bowl was filled in with a layer of white paint on which the bowl’s bluish design and its contents were painted. The colors of the carpet were painted wet-in-wet on top of a gray paint layer that shows through the openly painted carpet design and thinly painted shadows. The first placement of the blue ribbon falling from the watch was below and to the right of where it is now. Although it was painted over with the white cloth, with time it has become visible.

Charlotte Eng, Conservation Scientist at LACMA, thinks that indigo is the blue colorant of the ribbon. Pigments, which were approximated using X-ray fluorescence (XRF) and magnification, are typical for the time: Bright yellows contain lead tin yellow. The leaves have an azurite-containing layer that may be glazed with copper resinate. The design painted on the porcelain bowl contains the pigment smalt (per XRF).

The painting has some overall abrasion. The mouse is noticeably abraded because it was painted over a light-colored peach that has become visible. The signature and date are abraded, and some parts are strengthened, particularly the left stem of the *A*, the top of the *B*, and the top of the *f* in the signature, and the top of the first *6* and the upper right of the *7* in the date. The second *6* is the most abraded character in the inscription but the least restored.

NOTES

- The Camuccini Gallery, Rome, was formed during the early nineteenth century by two brothers, Pietro and Baron Vincenzo Camuccini (1771–1884). Both brothers were painters and printmakers by training, although Pietro became one of the most important art dealers in Rome during the early nineteenth century, when his younger brother Vincenzo Camuccini was one of the most important painters in the city. A Neoclassical painter, Vincenzo was closely associated with the papacy throughout his career: Pius VII appointed him director of the Vatican mosaic studios, superintendent of the Vatican picture galleries, and from 1814 until 1843, Camuccini served as inspector of public paintings for Rome and the Papal States. See Hiesinger 1978.

- ↑ Giovanni Battista was the son of Vincenzo Camuccini (1771–1844). The collection of seventy-four paintings, including Bellini’s *Feast of the Gods*, was mostly acquired from Roman palaces. The MS catalogue of the Camuccini collection at Alnwick Castle, “Catalogo ragionato della Galleria Camuccini in Roma descritto da Tito Barberi,” Cenno Storico (copy in Collectors Files, Getty Provenance Index), does not include a painting by Van Beyeren. LACMA’s painting, which was lent to the British Institute in 1859 as Jan Davidsz. de Heem, is probably no. 4, described as Giovanni David Deheem, “Una Ragusta, frutti & . . . Da Rotterdam venuto in Italia, condusse questo quadro durante la sua dimora in Roma” (p. 5 of typescript).
- ↑ The fourth duke was responsible for renovating the castle. As a patron and collector, he sought to inspire English painting by the introduction of examples of Italian art.
- ↑ Henry George Alan Percy was killed in action in 1940 during World War II.
- ↑ According to email from Jane Hamilton, Agnews Gallery, to the author, 30 June 2007.

3 (back to entry)

Carel Fabritius

(1622, Middenbeemster–1654, Delft)
Mercury, Argus, and Io, ca. 1645–47
Oil on canvas, 28¹⁵/₁₆ × 40¹⁵/₁₆ in. (73.5 × 104 cm)
Signed, left on ground behind Argus’s back: *Carolûs fabritiûs*

Gift of The Ahmanson Foundation
M.90.20

PROVENANCE

Anonymous (sale, Paris, 21 Mar. 1763, lot 117, [1,000 livres]).¹ Monsieur*** (sale, Paris, 19 June 1764, lot 20).² Nicolas de Largillière (1656–1746), Paris (estate sale, Paris, Mérigot, Lebrun, 14 Jan. 1765, lot 71).³ M. l’Abbé***** (sale, Paris, Lebrun, 2 Dec. 1765, lot 101).⁴ François Boucher (1703–1770), Paris (estate sale, Paris, [Remy?], 18 Feb. 1771, lot 18).⁵ Le marquis de Arcambale (sale, Paris, Alexandre-Joseph Paillet, 22 Feb. 1776, lot 11, as Johann Liss, to);⁶ [Jacques Langlier].⁷ De Nogaret et autres amateurs (sale, Paris, François Basan, 23 Feb. 1778, lot 58, as Johann Liss, sold with lot 57 to);⁸ [Basan].⁹ Madame A. L. De Lebzeltern, Naples and Moscow (sale, Monaco, Sotheby’s, 22 June 1985, lot 147, sold as Carel Fabritius). [Galerie Bruno Meisner, Zurich, and Richard Feigen, New York, sold 1990 to]; LACMA.

EXHIBITIONS

New York-Paris 1987–88, no. 121b, pp. 249–50, fig. 1 (New York only); London 1988–89, no. 7; Tokyo 2003, no. 75; The Hague-Schwerin 2004–5, pp. 19, 21, 29–35, 100–105, fig. 2, no. 5; Barcelona 2006–7, pp. 42, 86–87, 203, 210, no. 33.

REFERENCES

HdG 1907–28, vol. 6 (1916), p. 132, no. 195a, as Rembrandt; Sumowski 1983–95, vol. 5 (1989), no. 2072; Brown 1986, as Fabritius; Duparc 1986, p. 801; Bruyn 1987, pp. 223–24; Conisbee 1988, p. 321; Rotterdam 1988, p. 36. Jeroen Giltaij doubts signature and attribution; Ziemba 1990, pp. 96, 100; Conisbee, Levkoff, and Rand 1991, pp. 185–88, no. 48; Blankert 1992–93, pp. 48, 69 n. 19, doubts attribution; Bruyn 1995, pp. 107–8, p. 112 n. 28; Bruyn 2006; Duparc 2006, passim; Ekkart and Buijsen 2006, p. 75; Los Angeles 2006, p. 51; Seelig 2006, passim; Raux 2012, passim.

TECHNICAL REPORT

Some time ago the plain-weave canvas support was lined to canvas with an aqueous adhesive. All four edges of the painting have lost their original tacking margins and now have minor losses and a few tack holes. Only the left and right sides of the support exhibit cusping. The X-radiograph shows broad arcs on the right side of the painting that may have to do with ground application.

Examination of the surface of the painting suggests that the color of the ground is light brown. In the landscape, the ground shows through the open brushwork. The infrared photograph revealed dark paint strokes on the ground that locate blocked-in forms in a generalized way, for example, broad, dark strokes around the lower extremities of Mercury that seem almost crude and dark strokes above the back of the central cow that were roughly placed. A dark hemispherical shape visible in infrared reflectography (IRR) is located to the left of Mercury’s head.

The palette consists mostly of grays, browns, and ochers. Gray-colored areas, such as the cow at the right, appear very dark in IRR, indicating the presence of carbon black. Paint ranges from thick, pasty, light tones to thin, translucent

darks. The blue sky was painted early on, and it lies under at least some of the adjacent landscape, although most of the landscape and forms were painted on the ground. Colors were mixed on the palette and laid in side-by-side with little wet-in-wet blending so that it is the brushwork that follows form and creates texture. The texture of the sheep’s wool was painted with short curved strokes and squiggles. The artist used a blunt point to draw into the wet paint of Argus’s beard, and he painted thin, dark outlines along some forms that had been nearly completed. The light gray-beige patch of earth to the left of Mercury seems to float and lack form owing to abrasion and natural aging that revealed earlier paint layers below. Dark, undulating marks that extend from Mercury’s knee to Argus’s staff probably represent a part of Mercury’s garment that was painted out with the gray-beige paint. Also, a dark vertical stroke, possibly an unused part of the initial sketch on the ground, has become visible. While the same area in the copy Fragonard made of this painting is similar, the black mark is not visible, at least not in a photograph.

The condition of the painting is good, with only a few small losses, now restored. Scattered abrasion of the fragile dark colors has been judiciously toned. The lining affected impasto to a small degree. The painting was cleaned after 1985 and before the museum’s acquisition.

NOTES

- ↑ “Deux Tableaux de Rimbrant Vanrin, l’un représentant Médée & Jason, l’autre, Argus endormi par Mercure, moyens tableaux sur toile, l’on peut dire que Rimbrant a fait ces Tableaux, avec tout son art & son feu ordinaire, qu’il est étonnant de voir la maniere dont ces Tableaux sont peints, avec leur bordures unies, dorées, sur toile.” According to the Getty Provenance Databases, Sales, the seller was “Aucun,” indicating multiple sellers. The details of the transaction are unknown. The sale was not mentioned by Bruyn 2006.

- ↑ “Deux Tableaux de Rimbrant-Vanrin, représentant Médée & Jason; l’autre Argus endormi par Mercure: ces Tableaux sont faits avec tout le feu & l’art que ce Peintre possédoit, avec bordure unie à trois ornements; ils portent 3 pieds de large, sur 3 pieds six pouces de hauteur.” Mentioned by Bruyn 2006, pp. 90–91, who identifies the auctioneer as J.B.P. Lebrun, who was involved in the sale the following year, in which the paintings reappear.
- ↑ “Deux tableaux de Rimbrant-Van-Rin: un représentant Médée & Jason; l’autre Argus endormi par Mercure. Ces tableaux sont faits avec tout le feu & l’art que ce Peintre possédoit, avec bordure unie à trois ornemens; ils portent trois pieds de large sur 3 pieds six pouces de haut.” Mentioned by Bruyn 2006, p. 91.
- ↑ “Deux Tableaux représentans, l’un Médée & Jason, l’autre Mercure qui endort Argus, peints par Rimbrant Vanrin, sur toile, de 3 pieds 1 pouce de large, sur 2 pieds 2 pouces avec bordures dorées.” The sale was first mentioned in connection to Fabritius by Brown 1986 but not mentioned by Bruyn 2006. According to the Getty Provenance Databases, Sales, the details of the transaction are unknown. It is possible that only one painting sold. The value cited—55 livres—is similar to the price for which the painting of Jason sold as a single work the following year.
- ↑ “Mercure tenant son flageolet, paroît regarder si Argus est bien endormi: on voit la vache Io & deux autres vaches, avec des moutons. Ce morceau fait l’admiration des Artistes & des Amateurs de goût, par sa touche ferme & son coloris vigoureux; nous les croyons bien original de Jean Lis, sur toile, 26 pouces de haut, sur 37 de large.” According to the Getty Provenance Databases, Sales, the details of the transaction are unknown. The sale was not mentioned by Bruyn 2006. The LACMA painting appears in the catalogue as a single object without its pendant, which was sold separately in 1766.
- ↑ “Deux Tableaux pendants; l’un représente Mercure se préparant à emmener la vache Io, pendant qu’Argus est endormi; l’autre est aussi un sujet de Fable. Ces deux morceaux sont d’une couleur vigoureuse, & fermes de couche. Le premier, qui sort du Cabinet de M. Boucher, étoit fort estimé de cet Artiste, sur toile, largeur trente-sept pouces, hauteur vingt-six.” According to the Getty Provenance Databases, Sales. The sale was not mentioned by Bruyn 2006. Although the description of the second painting is inconclusive, LACMA’s painting may have been reunited with its pendant and sold together at this sale since the two appear as successive lots in a sale in 1778.
- ↑ Jacques Langlier was an expert but not for this sale.
- ↑ “Mercure endormant Argus. Le fond représente plusieurs hautes montagnes, & sur le devant un beau groupe de plusiurs animau. Il fait pendant au précédent, & est de la même touche, sur toile, 3 pieds sur 2 de haut.”
- ↑ Since the painting was sold through François Basan, it is possible, if not probable, that the paintings were actually bought in.

4 (back to entry)

Hendrik Goltzius

(1558, Mülbracht [now Bracht-am-Niederrhein]–1617, Haarlem)
The Sleeping Danaë Being Prepared to Receive Jupiter, 1603
Oil on canvas, 68¼ × 78¾ in. (173.4 × 200 cm)
Signed and dated on either side of the clasp of the money chest: *HGoltzius ANNO 1603*

Gift of The Ahmanson Foundation
M.84.191

PROVENANCE

Bartholomeus Ferreris, Leiden, by 1604. Hendrick Ferreris, possibly Leiden, after 1622. Jeronimus Tonneman (1688–1750), Amsterdam; his mother, Maria Tonneman (née van Breusegom; d. 1752), by descent to; heirs of Maria van Breusegom (sale, Amsterdam, De Leth, 21 Oct. 1754, lot 6, to); Gerret Braamcamp (1699–1771), Amsterdam (sale, Amsterdam, De Bosch, 4 June 1766, lot 1, bought in); Gerret Braamcamp (sale, Amsterdam, Van der Schley, De Bosch, Ploos van Amstel, De Winter and Yver, 31 July 1771, lot 66, to); Jan Lucas van der Dussen (1724–1773), Amsterdam (sale, Amsterdam, Hendriksz. et al., 31 Oct. 1774, lot 4, to); [Cornelis Ploos van Amstel (1726–1799), Amsterdam]. Johann Christian Berens (1729–1792), Riga, ca. 1774–78, sold to; Peter von Biron (1724–1800), Duke of Courland, Schloss Sagan, Silesia, by 12 July 1778, by descent to his daughter; Dorothea Biron of Courland (1793–1862), by 1845, by descent to; Louis, duc de Talleyrand, Valençay et Sagan (1811–1898), Paris (sale, Paris, Galerie Georges Petit, 2 Dec. 1899, lot 31, to); [Mr. Brugas]. Vicomte Chabert de Vatolla, Paris, by 1912. England, private collection. Art market, Zurich, by 1914. [Fritzes, Stockholm]. Claës Adolf Tamm (d. 1940), Stockholm, from 1917. (Sale, Stockholm, Svensk-Franska Konstgalleriet, 4 Oct 1933, lot 37, sold to); [Harry Runnqvist, Stockholm]. (Sale, Stockholm, Bukowskis, 11–12 Apr. 1935, lot 80, to); [M. Nordgren (d. 1964), Stockholm]. [Suzanne’s Studio, Inc., New York, sold as “Flemish/Dutch, *Shower of*

Gold,” 1974, for \$5,671 to]; Eugene Allen, Los Angeles, seized for back taxes by; Internal Revenue Service (sale, San Francisco, Butterfield & Butterfield’s, 8 Nov. 1984, lot 2072, to); LACMA.

EXHIBITIONS

Stockholm 1928, p. 15, no. 6; Los Angeles 1987, p. 46; The Hague-San Francisco 1990–91, pp. 238–44, no. 22; Amsterdam 1993–94, pp. 543–44, no. 215; Amsterdam-New York-Toledo 2003–4, pp. 284–86; Vienna-Frankfurt 2017–18, p. 264, no. 113.

REFERENCES

Ploos van Amstel 1771, vol. 5, p. 141; Bernoulli 1779, pp. 246–47; Blanc 1863, p. 10; Vosmaer 1882, pp. 81–82; Dezarrois 1912; Hirschmann 1915, pp. 129–31; Hirschmann 1916, pp. 42–46, 73–74, no. 5; Hirschmann 1921, p. 353; Hoogewerff and Van Regteren Altena 1928, p. 78; Lindeman 1929, p. 218; Panofsky 1933, pp. 210–11; Von Holst 1938, p. 573; Von Holst 1939, p. 123; Reznicek 1960, p. 38; Bille 1961, vol. 1, pp. 34, 36; vol. 2, pp. 16, 82, 96; Van der Vlist 1974, pp. 41–42, no. 18; Foucart 1981, p. 117; Van Regteren Altena 1983, vol. 1, p. 83; Nichols 1985, pp. 158, 161; Erftemeijer 1986, p. 292; Schaefer 1986, pp. 412–13; Sluijter 1986, pp. 42, 50, 98, 380, no. 43-I, pp. 521–22, no. 285-4; Sutton 1986, p. 129; Veldman 1987, p. 237; Van Thiel 1989, pp. 134, 136; Nichols 1990, no. A-27; Brown 1991, p. 283; Conisbee, Levkoff, and Rand 1991, pp. 135–39, no. 35; Nichols 1991, p. 31; Rand 1992, pp. 12–13; Kloek 1993, pp. 23, 83; Roethlisberger and Bok 1993, vol. 1, pp. 25, 45 n. 55, 148, 432; Sluijter 1993, pp. 361, 376–78, 392 n. 198; Van Mander/Miedema 1994–99, vol. 5 (1998), pp. 218–19; Slive 1998, pp. 183–85; Sluijter 1999, pp. 25–45; Van Thiel 1999, pp. 39, 194; Schoon and Paarlberg 2000, p. 210; Tamvaki 2000, pp. 124–25; Slive 2001, p. 90; Kok 2004, pp. 26, 36; Sluijter 2005, pp. 170–72; Sluijter 2006, pp. 227–34; Rosenberg 2006, p. 72; Gershman 2011, pp. 66, 76; Nichols 2013, pp. 75, 136–40, no. A-33; Muchnic 2015, pp. 112–13; Sluijter 2015, p. 118; Gruber et al. 2017, pp. 264, 305.

The support is composed of two pieces of plain-weave linen with the same thread count (16–18 horizontal/vertical threads per square inch), which are joined with a vertical seam at the center of the painting.¹ The painting has been lined to canvas with a gauze interleaf and an aqueous adhesive. Original tacking edges have been removed, but little if any paint has been lost from the edges, and cusping exists on all sides of the painting. The stretcher is modern.

The relatively thick white ground may be composed of two layers that contain lead white and a minor amount of chalk and silica.² No underdrawing or pentimenti were detected with infrared reflectography (IRR). Paint ranges from lean to oil rich,³ and the palette is warm. The color and texture of the image rely on the layering of several strata of color. In the flesh of Danaë’s body, for example, a brush loaded with a middle or light flesh tone left the thickest deposit at its initial touch to the painting. However, from that point the paint was brushed out thinner and thinner over other strata of paint. Consequently, the colors of the underlayers would transmit through the thin middle tones, creating subtle transitions from lighter tones to shadows. The flesh tones of Danaë were blended to a high finish, and shadows were enhanced with warm glazes. A cross section of paint from a shadow in Danaë’s left thigh shows the complex layering of paint. There is an initial application of a gray-brown paint, which contains the pigments indigo, bone black, lead white, and yellow ocher. The next layer is a medium brown color containing the pigments bone black, lead white, brown earth, and a minor amount of indigo. On top there is a light brown paint composed of madder lake, azurite, lead white, and minor amounts of vermilion. Finally, an oil glaze is on the surface.

A cross section from a highlight on the red curtain provided another example of how paint was layered to create a particular effect. There is an initial dark layer application that contains the pigments

bone black and sienna, while the lighter paint layer above contains vermilion and madder lake, and the highlight on the surface contains vermilion and lead white. The crone’s wimple is deep blue shot with deep red. The blue paint contains primarily the pigment azurite, and the red contains madder lake. Both pigments require a high proportion of oil medium, which darkened as it aged, making it hard to differentiate the two colors. The gold color of the objects in the foreground is from lead tin yellow.⁴

The painting has surface abrasion but only to the very crowns of the canvas threads. Discreet losses are scattered over the painting. There are a number of horizontal losses concentrated in the center of the painting, which were probably a consequence of rolling the work at some time. The surface had a yellowed natural resin varnish with a small addition of oil over a layer of grime. Remnants of an earlier varnish without oil were beneath the grime.⁵ In 1988 when the painting was cleaned and varnished with a natural resin, repaint that hid tiny abrasions in the sky was removed, details in the clouds, flashes of lightning, and additional gold drops from Jupiter were revealed. A notable discovery during cleaning was the pillar and its base at the left edge of the painting. There had been speculation that the brown sky would gain a bluish tone after cleaning. A cross section from the lower sky contained finely divided pigments, primarily bone black and earth pigments. Although there were also small amounts of azurite and indigo, the sky remained dark and only slightly cooler after cleaning.

NOTES

- Reported by Catherine McLean, Senior Conservator, Department of Costume and Textiles, LACMA.
- Pigment analysis reported here was supplied by Jeanne Gill at the McCrone Research Institute (fax of 22 November 1991, Goltzius file, Department of Paintings Conservation, LACMA).
- Medium analysis of samples by Richard Wolbers is recorded in his letter of 25 June 1987, *ibid*.
- A yellow highlight analyzed by X-ray diffraction shows that the yellow pigment is lead-tin yellow Type I, as defined by a record of 1 February 1988, from John Twilley.
- Strata were identified with a cross section from the shadow of Danaë’s thigh.

5 (back to entry)

Frans Hals

(1581/85, Antwerp–1666, Haarlem)

Portrait of Pieter Dircksz. Tjarck,

ca. 1635–38

Oil on canvas, 33⅓ in × 27½ in.

(85.2 × 69.9 cm)

Gift of The Ahmanson Foundation
M.74.31

PROVENANCE

The sitter, by inheritance to his son;¹ Nicolaas Pietersz. Tjarck (1635–1696), by inheritance to his son; Pietrus Adrianus Tiarck Waltha (1697–1745), Leiden, by inheritance to his daughter; Maria Jacoba Johanna Tiarck Waltha (1727–1802), Luik and Brussels, by inheritance to her son; Karel Jacob Peter Ignace (Carolus Jacobus Petrus Ignatius), (1753–1799), graaf van Oultremont-Wégimont, by inheritance to his son; Emile Charles Désiré Antoine Joseph (1787–1851), graaf van Oultremont-Warfusée-Wégimont, by inheritance to his son; Théodore Emile Antoine Joseph (1815–1868), graaf van Oultremont-Warfusée-Wégimont, Brussels, by inheritance to his son; Eugène Emile Joseph Antoine (1844–1889), graaf van Oultremont-Warfusée-Wégimont, Brussels (sale, Paris, Hôtel Drouot, 27 June 1889, lot 3, sold to); [Arnold and Tripp, Paris]. Sir William Cuthbert Quilter (d. 1911), 1st Bart., Bawdsey Manor, Suffolk, England, by inheritance to; Eustace Cuthbert Quilter (d. 1934), Belstead House, Ipswich, Suffolk, England, bequeathed 1934 to;² Ronald Eustace Cuthbert Quilter, Belstead House, Ipswich, Suffolk, England, sold 1937 through; [Knoedler & Co., London, sold 1937 to]; Sir Harry Oakes (d. 1943), 1st Bart., Nassau, Bahamas, bequeathed 1943 to; Lady Eunice Myrtle McIntyre Oakes, Nassau, Bahamas, sold/consigned ca. 1951 to; [Knoedler & Co., New York and London, sold 20 Dec. 1951 to];³ private collection, Houston. Anonymous (sale, London, Christie’s, 29 June 1973, lot 104, bought in, sold 1973–74 to); [Colnaghi Gallery, London, sold 1974 to]; LACMA.

EXHIBITIONS

Brussels 1882, no. 86, lent by the graaf d’Oultremont, Brussels; London 1891, no. 69, lent by W. Cuthbert Quilter, London; The Hague 1903, no. 36; London 1929, p. 46, no. 51, mentions copy extended to half-length in Liège Museum, and companion portrait of Maria Larp, wife of Pieter Tjarck in the collection of Miss Alexander, London; Haarlem 1937, no. 75, fig. 76; New York 1939, no. 182; Chicago 1942, no. 17; New York 1942, no. 22; New York 1946, no. 10; Los Angeles 1947, pp. 20–21, no. 13, ill.; Raleigh 1959, no. 61, pl. 109; Richmond 1961, p. 62, ill.; Los Angeles 1975, pp. 182–84, no. 68, pl. 75; Leningrad-Moscow-Kiev-Minsk-Paris 1976, no. M.74-31; Paris 1976, no. 14; Seoul 2011, pp. 199, 348, fig. 138.

REFERENCES

Stephens 1896–97, ill. p. 321; Davies 1902, p. 136; Moes 1905, vol. 2, p. 469, no. 7993, mistakenly dates it 1608; Moes 1909, p. 104, no. 77, calls Tjarck “brasseur [brewer] à Haarlem,” Sir. W. Cuthbert Quilter, London; HdG 1907–28, vol. 3 (1910), p. 69, no. 231, mentions copy in the Liège Museum; Bode and Binder 1914, vol. 2, p. 57, no. 178, pl. 110; Valentiner 1921, ill. p. 160, as about 1638, Lady Quilter, Bawdsey Manor; Valentiner 1923, no. 172, ill.; Gerson 1937, p. 139, “*Portrait of Pieter Tjarck* (Mr. H. Oakes, No. 75)”¹; Siple 1937, p. 93, as “Mr. Coelter’s [*sic*] Pieter Tjarck”²; Van Thienen 1937, p. 265, ill. p. 268, as lent by Harry Oaks, Nassau, Bahamas; New York 1939, fig. 89; Trivas 1941, pp. 46–47, no. 65, pl. 88; Douglas 1942, p. 305; Valentiner 1947, p. 50, ill.; Slive 1970–74, vol. 1 (1970), p. 122, vol. 2 (1970), pls. 176, 177 (detail), ca. 1635–38, vol. 3 (1974), pp. 59–60, no. 108; Hulkenberg 1972, p. 149; Grimm 1972, pp. 35, 96, 141, 201, no. 81, fig. 110; Boot 1973, pp. 422–23, fig. 4; Los Angeles 1977, pp. 86–87, ill.; “Public Museum News” 1977, p. 256; Smith 1982, p. 107; Garstang 1984 (1986), p. 29, fig. 21; Lungsingh Scheurleer, Fock, and Dissel 1986–92, vol. 1, pp. 98–99, fig. 1, vol. 2, p. 264; Sutton 1986, p. 131, figs. 189–90; Los Angeles 1987, p. 48, ill.; Grimm 1990, pp. 193, 283, no. 92, detail of hand 6a; Wright 1992, vol. 1, p. 328; Dudok van

Heel 2006, p. 299, fig. 142; Dudok van Heel 2008, vol. 1, p. 240, fig. 34; Haarlem 2013, p. 63, fig. 9.

TECHNICAL REPORT

The plain-weave medium-weight support has irregularities and nubs. Tacking edges have been removed, but scallop-ing extends about 2 inches into the painting on each side. Tack holes along the edges of the painting probably date from when the tacking margins were weakening. When acquired, the painting had a deteriorated aqueous lining and an old stretcher carrying useful labels. The painting was relined to linen in 1980 with microcrystalline wax, and it was mounted on a Lebron stretcher.

The pendant to this painting, *Portrait of a Woman (Marie Larp?)*, in the National Gallery, London, is technically similar in general. A careful comparison has not been undertaken.

The canvas has a medium-thick light-colored ground with a warm priming layer.⁴ Infrared reflectography (IRR) showed a few carbon-based lines executed with brush and paint for facial features, the beard, the hand, the brim of the hat, and the oval.

Paint was directly and boldly applied, leaving low impasto. Opaque local colors blended wet-in-wet retain marks of the brushes. The deep black paints are translucent, and warm glazes help to model the flesh. Underpainting for some forms could be identified. For example, beneath the white paint of the collar, there is a thin, translucent, warm, almost orange-colored paint, and the rose has a warm underlayer as well. The flesh appears to have been blocked in with a light greenish-brown paint, which is visible at the eyebrows. The hat has a deep black first layer. The final appearance of the sleeve was attained with various tones of mauve-colored paint applied over black. Elements of the image were adjusted over each other as painting proceeded, but there are no significant changes.

The denser areas of the face, collar, hand, and rose are in very good condition. Shadows and darks have been lightly abraded, but the background, including the painted oval frame, has suffered. Ben Johnson, founder of LACMA’s paint-ings conservation department, lightly cleaned the painting in the mid-1970s. The painting was subsequently cleaned at LACMA in 1980, by J. L. Greaves, to remove not only a natural resin varnish but also layers of synthetic varnishes on the surface. Greaves identified a gray layer directly on the paint film, which he thought to be the residue of an original coating since its cracks corre-sponded to those in the paint below.

NOTES

- The painting probably stayed in the possession of Marie Larp after her marriage in 1648 to Leonard Bosveld and eventually passed to her only son, Nicolaas, after her death in 1675.
- Duveen Records, Box 249, files 1 and 17, Getty Research Institute. Duveen saw the painting at the 1929 Dutch exhibition in London when it belonged to Sir Cuthbert Quilter and pursued the painting through at least 1935.
- Duveen Records, Box 249, file 17, Getty Research Institute telegram dated 20 December 1951, from Edward Fowles to Brockwell, New York (both Duveen employees), notes that the painting belonged to Knoedler, who sold it to someone in Houston and that it was expected to go to the museum there. It is possible that the reference to Knoedler’s ownership and sale may have been old and actually referred to Lady Oakes. See also Brockwell letter, 15 December 1951.
- National Gallery, London, Scientific Dept., “Results of Inorganic Analysis” (NG6413 Frans Hals, *Portrait of a Woman [Marie Larp?]*). This portrait pair to LACMA’s painting, in the National Gallery, London, has an off-white ground consisting of the pigments lead white and umber earths. The London painting has very thin priming. When the National Gallery scientists analyzed the pigments in the priming, they found lead white, yellow earths, and possibly a little ivory or bone black.

6 (back to entry)

Jan Davidsz. de Heem

(1606, Utrecht–1684, Antwerp)

Still Life with Oysters and Grapes, 1653

Oil on wood, 14 ¼ × 20 ⅞ in.

(36.2 × 53 cm)

Signed and dated upper left: *J. de Heem F.*

A° 1653

Gift of The Ahmanson Foundation
M.86.95

PROVENANCE¹
Baron Albert von Oppenheim (1834–1912), Cologne, by 1876 (sale, Berlin, Lepke, 19 Mar. 1918, lot 17).² Gerald (Gerhard) Hans Oliven³ (1905–1982), Germany, England, and Beverly Hills by ca. 1927–28 (sale, New York, Christie’s, 5 June 1985, lot 156, sold to); [David Koetser, Zurich, sold 1986 to]; LACMA.

EXHIBITION
Cologne 1876, no. 56.

REFERENCES
Molinier 1904, p. 6, no. 16;⁴ Los Angeles 1987, p. 55, ill.; Segal 1991, pp. 43, 149, and 151 n. 1; Conisbee, Levkoff, and Rand 1991, no. 39, pp. 151–54.

TECHNICAL REPORT
The surface of this painting is remarkably preserved. Although the panel has been thinned, there are still indications of bevels on the reverse. The reverse was covered with a chalky red layer, and then brown paper tape was adhered to the perimeter of the reverse and the window not covered by the tape was painted dark brown. The panel has a slight convex bow through the horizontal center. Original paint flowed just over the top edge of the panel as it should and intermittently over the bottom and left edges; however, fractured paint along the right edge and parts of the top edge suggests that the panel has been slightly trimmed. There is a medium-thick, cream-colored ground that is covered with a warm imprimatur or second ground. Infrared reflectography (IRR) found thin, dark lines of underdrawing for some of the fruit and the tablecloth.

Paint ranges from thin transparent glazes to thick opaque colors with low impasto. Still life elements were initially laid in with middle tones applied wet-in-wet; when dry the layer was worked up with highlights and dark paints, including glazes, for shadows. While the background was painted around the larger mass of the still life on the table, the leaves and the wineglass were painted over the background colors. The green grapes were laid in with green middle tones,

and, similarly, the red grapes with red. The artist skillfully shaped the midtone layer with thin applications of light blue, white, yellow, and pink and with dark glazes, such as crimson, for the red grapes. The paint for the oyster shells incorporates white mixed with blue, possibly ultramarine blue, and red lake. The latter appears to have faded to some degree.⁵ Paint for the orange contains vermilion, lead tin yellow, and ocher. The tablecloth was underpainted with a dense white layer, which was glazed with ultramarine blue, and dark shadows in the folds contain, in addition, carbon black.⁶ There is an initial paint layer for the leaves that contains the pigment azurite;⁷ it appears to be glazed with copper resinate, which is now discolored and abraded.⁸ Infrared reflectography (IRR) and X-radiography showed no significant changes made by the artist while painting.

The painting is very well preserved, and it has only a few scattered restorations. Cleanings in the past have only lightly abraded some paints, such as the thinner surface paints of the butterfly and the tablecloth. In ultraviolet light, there is little florescence of old varnish, even though tiny remnants of discolored varnish appear over much of the surface, except for over the tablecloth. The signature/date was painted with a dark translucent brown that has been very slightly thinned.

- NOTES
- ¹ A similarly described, but different, painting was exhibited at Wrexham 1876 as no. 116, *Fruit Piece*, and later sold by Reginald Cholmondeley (1826–1896), Condover Hall (estate sale, London, Christie’s, 6 March 1897, lot 42, “A Plate of Oysters, fruit, and glass of wine, on a table covered with blue drapery,” panel, 14 by 20 in., sold for £315 to Thomas Agnew and Sons).
 - ² The sale was originally scheduled to take place 27 October 1914 but was postponed. Part two of the sale, which was originally scheduled for 28–29 October 1914, took place on 23 October 1917.
 - ³ Gerald Oliven was the son of Oskar Oliven, the manager of Ludwig Loewe & Co. AG, Berlin. Gerald Oliven was related through his mother to the Jewish Loewe family, who were forced by the Nazis to abandon their company when they fled Germany in 1934. Oskar Oliven went to Switzerland. Gerald immigrated to England about 1938 and moved to the United States after World War II, settling in Beverly Hills.

- ⁴ “Sur un coin de table sur lequ est jetée une étoffe bleue sont places pêle-mêle deux grappes de raisin accompagnées de leurs feuilles, une assiette d’étain et des huîtres, un citron, une poivrière, une salière où est posée une orange sur les feuillages de laquelle on aperçoit un papillon multicolore, un verre de Venise à demi rempli de vin blanc. Sur l’angle de la table, une guêpe. Signé dans le haut: J. *de Heem fecit* 1633. Panneau: Hauteur, cm 35. Largeur, cm 51.”
- ⁵ Observation made by the late Frank Preusser, Conservation Scientist, LACMA.
- ⁶ Pigments were studied by Charlotte Eng, former Conservation Scientist, LACMA, using XRF and high magnification.
- ⁷ Preusser estimated that the blue of the tablecloth is ultramarine mixed with bone black.
- ⁸ Eng estimated the pigment from examination with a digital microscope.

7 [\(back to entry\)](#)

Jan van der Heyden
(1637, Gorinchem–1712, Amsterdam)
The Herengracht, Amsterdam,
Viewed from the Leliegracht, ca. 1666–70
Oil on wood, 13 ¼ × 15 ⅝ in.
(33.7 × 39.7 cm)
Signed on the quay at the right: *VH*
(ligated)

Partial gift of Mr. and Mrs. Edward William Carter and purchased with funds provided by The Ahmanson Foundation, the Mr. and Mrs. Allan C. Balch Collection by exchange, and Hannah L. Carter M.2009.106.24

PROVENANCE
The artist and his wife, Sara ter Hiel (d. 1712): “Een gesichje van de Bocht van de Oude Heeregracht,” mentioned in the inventory attached to the 5 Dec. 1692 will of Jan van der Heyden and Sara ter Hiel, living on the Koestraat, Amsterdam, and as “de bogt van de Heeregraft met de Warmoessluys int Verschiet,” valued at 50 fls., in the inventory of the estate of Sara ter Hiel, Amsterdam, 18 May 1712, by bequest to her son;¹ Samuel van der Heyden (d. 1729), Amsterdam, by bequest 1729 to his sister; Sara van der Heyden (d. 1738), Amsterdam.² Jacob Crammer Simonsz., Amsterdam (estate sale, Amsterdam, Van der Schley, Yver, and Schelte, 25 Nov. 1778, lot 10, as “op panel hoog 13 ½, breed 15 ½ duim. Een Gezigt binnen Amsterdam, verbeeldende de Heeregragt, van de Lelysluys af te zien, naar de Warmoe gragt, de Son Ligten zyn ’er Geestig in waargenoomen, en de Beeldjes en Vaartuygen; gestoffeert,

door A van den Velde, Dit Stuk is zeer bevallig en plaisant geschilderd”). Louis César de la Baume Le Blanc, duc de la Vallière (1708–1780), Paris (sale, Paris, A. Paillet, 21–23 Feb. 1781, lot 67, as “La vue d’un Canal de Hollande, bordé de maisons & planté d’arbres; plusieurs barques chargées de marchandises, sont arrêtées près du trottoir, où sont distribuées diverses figures. La variété dans la construction des maisons, la ton de couleur & les moindres détails, sont rendus avec la plus grande finesse & une exacte vérité. La réflexion des objets dans l’eau, contribue à une harmonie parfaite, & sont annoncer ce Tableau comme un des plus finis de cet habile Peintre. Haut. 13 pouc. 6 lig. larg. 16 pouc. 6 lig. B.,” sold [bought in?] to); [A. J. Paillet, Paris]. M. B. de B[oynes], Paris (sale, Paris, 15–10 Mar. 1785, lot 42, as “ce Tableau, l’un des plus fins de ce maître, représente le côté intérieur d’un canal des villes de la Hollande, sur lequel on voit des barques & des cignes; au-delà du mur du quai de ce canal s’élèvent de grands arbres à travers les percées desquels on découvre de beaux bâtimens de brique, & décorés des ornemens qui appartiennent à l’Architecture, rendus avec tout l’intérêt & l’art que l’on admire dans les productions de ce maître; le ciel est parfaitement bien rendu, ainsi que les figures que l’on voit aux différens endroits de ce tableau. Hauteur 16 pouces, largeur 13 pouces. B. Il vient de la vente de M. le Duc de la Valliere, no. [67–1900]”).³ Chevalier F[erdinando] Meazza (1837–1913), Milan (sale, Milan, Riblet, 15–19 Apr. 1884, lot 186, ill.). [Antoine Baer, sold Feb. 1885 to];⁴ Albert Lehmann, Paris (sale, Paris, Galerie Georges Petit, 12–13 June 1925, lot 255, ill., sold for 112,500 frs. to); M. Guiraud.⁵ Esmond, Paris.⁶ [Otto Wertheimer (1896–1973), Paris, in 1945, sold by 1950 to];⁷ [Duits, London, sold by 1953 for 85,000 guilders to]; Sidney J. van den Bergh (1898–1977), Wassenaar, sold 1971 through;⁸ [G. Cramer, The Hague, to]; Mr. and Mrs. Edward William Carter, Los Angeles, partial gift and partial sale by the heirs in 2009 to; LACMA.

EXHIBITIONS
Amsterdam 1906, no. 62, lent by Albert Lehmann, Paris; Birmingham 1950, no. 25, lent by Duits; Paris 1950–51, no. 36, pl. 26; Zurich 1953, no. 53; Milan 1954, no. 62, pl. 65; Rome 1954, no. 54; New York-Toledo-Toronto 1954–55, no. 38, ill.; Rotterdam 1955, no. 75, pl. 145, lent by Sidney van den Bergh;⁹ Laren 1959, no. 53, pl. 27; Tel Aviv 1959, no. 51; Leiden 1965, no. 24; Los Angeles-Boston-New York 1981–82, no. 13, pp. 54–57; Los Angeles 1992–93, no. 13, pp. 54–57; Greenwich-Amsterdam 2006–7, no. 17, and pp. 47, 70.

REFERENCES
Probably Bredius 1912, pp. 132, 135; HdG 1907–28, vol. 8 (1927), p. 337, no. 22; Bruyn 1950, n.p.; De Vries 1964, p. 357, ill.; Rosenberg, Slive, and Ter Kuile 1966, p. 193, pl. 164B, 1972 ed., p. 332, fig. 263; De Vries 1968, p. 69, ill.; Wagner 1971, p. 69, no. 11; Haverkamp-Begemann 1973, p. 401; Slive 1995, p. 275, pl. 375; Briels 1997, pp. 141, 336, pl. 211; Walsh 2007, p. 111, pl. 3.

TECHNICAL REPORT
The wood panel support has been thinned to ⅜ of an inch thick and then cradled.

The thin, pink ground barely covers the wood. Infrared reflectography (IRR) showed a detailed underdrawing in the form of precise lines, loose sketching, and brushed washes. Nevertheless, while painting the artist made minor changes from the drawing, particularly in the architecture.

Paints range from thick and pasty light colors to thin glazes applied in a number of ways. The thin paint of the buildings and water was applied directly on the ground in an open manner with narrow strokes left unblended. The sky has a cool, light-gray underlayer that was covered with paint containing bright smalt particles mixed with white. Where the blue layer is thin, the underlayer shows, creating a perceptible atmosphere. While painting the sky, the artist left reserves for the buildings and trees.

The light pink behind the trees at the right is the reserve for architecture that needed to be only marginally developed. The pink ground also shows in unpainted strips between the architecture and the sky. The architecture and the canal in the lower part of the painting were applied directly on the pink ground that permeates the open brushwork.

The artist apparently applied the paint for the foliage with lichen or sponges, and this light- to gray-blue textured paint was glazed with warm, probably yellow, colors that have since faded. Thin green and brown paint established the design before the textured foliage was applied. The foliage paint contains at least lead-tin yellow, ochers, green earth, and copper-based pigments.

The mortar lines were applied over the already painted local color for the brick walls, but some paint was also added over the mortar for shadows. The light-colored mortar lines are thick, while the dark colors are thinner, except for some thick dark dots. Arie Wallert has described Van der Heyden’s use of a counterproof technique to transfer the mortar patterns to his paintings. By pressing a fresh impression of an etching of the brick pattern, ink side down, against the painting, he transferred the ink from the wet paper to the desired areas of the painting.¹⁰

The condition of the painting is good. The wood grain that had become more apparent in the sky has been toned. Some areas of shadow in the foreground and in the trees seem to be thinned from earlier cleanings. In 1974 at LACMA, the painting was cleaned of a varnish that appeared very discolored in documentary photographs. Ultraviolet light showed green fluorescent varnish patches from the uneven cleaning.

- NOTES
- ¹ Bredius 1912, pp. 132 and 135, respectively. For a further discussion of the distribution of the possessions of Jan van der Heyden and Sara ter Hiel, see Van Eeghen 1973. According to the 1692 will, the painting was to be given to their daughter Sara van der Heyden. In 1712, however, the painting was given to their son Samuel.

2 HdG 1907–28, vol. 8 (1927), no. 22, cited as previous provenance of the LACMA painting: “Een Gezicht langs de Heeregragt. Zeer uitvoerig op Paneel geschilderd, en door A. van de Velde gestoffeerd. Hoog 15 ½, breed 16 duim” (anonymous sale, Amsterdam, van der Linden and de Winter, 5 June 1765, lot 27, sold for fls. 175 to Hoogenhuysen for Loquet). That painting is probably identical with lot 134 in the sale 22 September 1783 of paintings owned by Pieter Locquet by Van der Schley, De Bosch, Ploos van Amstel, De Winter, and Yver. The Locquet painting is described in similar terms as that in the 1765 sale: “15 ½ × 15 ½ duim, panel. In dit natuurlyk stuk vertoond zich een Gezicht langs de Heer-Gragt te Amsterdam ziende gedeeltelyk naar de Lely-Gragt, gestoffeert met verscheide Wooningen, Geboomte, en diversche Beeldjes, dit stuk is niet min bevallig dan Konstig geschildert, en het streelende zonligt; doed een zeer schooner uitwerking,” sold for 405 fls. to Nyman. Because the view is described as toward the Lely-Gragt, it cannot be the LACMA painting, which is described as looking *from* the Leliegracht.

3 The number and price are handwritten. The sale was said to be from the cabinet of M. B. de B.**. Various copies of the catalogue are annotated “Boynes.”

4 According to an annotated catalogue of the 1925 Lehmann sale catalogue. Advertisements in *La chronique des arts et de la curiosité* in 1880 identify Antoine Baer as an expert of “tableaux anciens et modernes” located at 2, rue Laffitte.

5 According to an annotated copy of the catalogue at the Getty Research Institute. Probably a reference to S. Guiraud, Paris. According to Los Angeles-Boston-New York 1981–82, citing information from a photo mount at the Witt Library, Alfred de Rothschild owned the painting between Lehmann and Beurnonville. This cannot be correct, however, since Baron Alfred Charles de Rothschild (1842–1918), London and Halton, Hertfordshire, died in 1918. The reference is probably to *Houses on the Herengracht* that is still in the Rothschild collection at Waddesdon Manor. Baron de Beurnonville, who seems to have owned a major collection of Dutch and Flemish paintings, had a number of sales in Paris during the 1880s.

6 According to Wagner 1971, p. 69.

7 According to A. B. de Vries, Lehmann sold the painting to Wertheimer in Paris, who sold it to Duits, who sold it to Van den Bergh for “85,000 guilders” (memo, Nov. 1978, Van der Heyden object file, Department of European Painting and Sculpture, LACMA). If Wertheimer did acquire the painting in 1925 from the Lehmann sale, it is unclear where it was during the early 1940s. Otto Wertheimer (1879–1972) was born in Buehl Baden, Germany, and died in Paris. He held a position in the department of the history of art at the University of Berlin until 1933, when as a Jew he lost his job. He subsequently moved to Paris. Wertheimer’s parents were deported to concentration camps. Although his father and sisters died during the war, Otto Wertheimer, who spent part of World War II in the Vichy government zone and part in Switzerland, was able to obtain his mother’s release from a concentration camp, probably through the payment of a bribe.

- Sidney J. van den Bergh, a major collector of seventeenth-century Dutch paintings, was a senior manager of Unilever and Dutch minister of defense in 1959. Van den Bergh sold a number of paintings to Mr. and Mrs. Edward William Carter through G. Cramer, The Hague. Sales of his collection took place in Amsterdam in 1975 and London in 1979.
- The catalogue notes that the lenders to the exhibition wished to remain anonymous. An annotation to the title page of a copy of the catalogue at the Rijksmuseum voor Kunsthistorische Documentatie, The Hague, however, identifies the lenders as S. J. van den Bergh, Wassenaar, and Dr. H. A. Wetzlar, Amsterdam.
- Wallert 2006–7, pp. 98–100.

8 (back to entry)

Gerrit van Honthorst

(1592–1656, Utrecht)

The Mocking of Christ, ca. 1617

Oil on canvas, 57½ × 81½ in.

(146 × 207 cm)

Gift of The Ahmanson Foundation
AC1999.92.1

PROVENANCE

Private collection, The Netherlands, to; [Rob Smeets, Milan, sold 1999 to]; LACMA.

EXHIBITIONS

The European Fine Art Fair (TEFAF), Maastricht, 1999; London-Rome 2001, no. 119, pp. 319, 360; Sydney-Melbourne 2003–4, no. 29; Toulouse-Montpellier 2012 (Toulouse only), no. 53, p. 230; Los Angeles-Hartford 2012–13, no. 39, pp. 118–19, 163; Florence 2015, no. 20, pp. 166–67.

REFERENCES

Los Angeles 1999, p. 7; Judson and

Ekkart 1999, pp. 351–52, 418, pl. V.; Slive 2001, p. 92, fig. 13; Hartje 2004, p. 156, fig. 102; Los Angeles 2006, p. 34, fig. 35; Marandel 2017, pp. 57–61, ill.; Pasadena, forthcoming.

TECHNICAL REPORT

The medium weight of this plain-weave canvas helps to support the size of the painting. However, at some time it was necessary to line the painting to another canvas with an aqueous adhesive. Along the perimeter of the painting, about one inch into the picture, there is a line of cracks that may be from an earlier stretcher. The support has a red ground

that shows through the paint to create a warm tonality for the painting.

Light colors, such as those in the flesh, were pulled thinly over the ground to create transitions from middle tones to shadows. Dark, translucent colors that have some texture from layering or thick application were used for the deepest shadows. An infrared photograph, the only tool used to look beneath the surface of this painting, pointed out two notable pentimenti: Earlier in the development of the composition, Christ’s upper body bent farther down than it does now, and the right hand of the figure crowning Christ tilted farther back by an inch or so. Although the artist painted over the first design, the obscuring paint has been abraded or mistakenly removed in past restoration. More recently, the earlier design was toned to be less obvious.

The condition of the painting is good. Paint layers have a fairly fine and uniform crack pattern with raised or cupped paint. As expected, thick opaque colors, such as Christ’s flesh, are better preserved than the dark colors, especially if thinly applied. For example, Christ’s beard and the shadow on the right side of his face have some abrasion that has been toned. The man at the right side of the picture and the hands in shadow at the left side of the painting have been thinly and broadly toned so that some original paint has been obscured. The same could be said about the background. Although lining affected the surface to some degree, the slightly raised age cracks and the texture from the thicker paints that remain enliven the surface. The painting was restored shortly before it was purchased by LACMA.

9 (back to entry)

Philips Koninck

(1619–1688, Amsterdam)

Adriaen van de Velde

(1636–1672, Amsterdam)

Forest Clearing with Cattle, ca. 1665–70

Oil on canvas, 34¼ × 40½ in.

(87 × 102.9 cm)

Gift of The Ahmanson Foundation
M.86.97

PROVENANCE

Letitia Bonaparte, Rome. The Right Honorable Bertram Arthur Talbot (1832–1856), 17th Earl of Shrewsbury, Alton Towers, Staffordshire (sale, London, Christie’s, 7 July 1857, lot 140, to); “Anthony, London.” Samuel Jones Loyd (1796–1883), later 1st Baron Overstone, 1867, Lockinge House, Wantage, by descent until at least 1967. [Bruno Meissner, Zurich, sold 1986 to]; LACMA.

EXHIBITIONS

Birmingham 1945–52, no. 21; London 1956, no. 21.

REFERENCES

Waagen 1854, vol. 3, p. 388; Redford 1905, pp. 11–12, no. 9; Temple 1905, p. 78, no. 117; Loyd 1928, p. 10; Gerson 1936, pp. 37–38, no. 30, pl. 13; Loyd Collection 1967, no. 34; Stechow 1968, no. 80; Sumowski 1983–95, vol. 3, p. 1549, nos. 1068, 1618; Los Angeles 1987, p. 54; Conisbee, Levkoff, and Rand 1991, pp. 158–59, no. 41, ill.

TECHNICAL REPORT

The painting’s support is a plain-weave canvas. The painting has been lined with an aqueous adhesive to another canvas and tacked to an older stretcher. The dimensions of the painting should be near original given the lack of damage to the canvas and the scalloping along its perimeter. In addition stretcher bar cracks from an earlier stretcher are consistent in width, about two inches on each side of the painting.

The canvas has a thin, medium-gray ground. While a layer of light blue paint was applied on the ground for the entire sky, reserves were left for tree trunks, foliage, and architecture. Interestingly, the carriage behind the tree trunk was painted on either side of the completed trunk, which had a reserve.

The artist developed the cloud-filled sky on the blue paint layer using light-colored opaque paint that has low impasto with visible brush marks. The bright blue areas have blue glazes that probably contain the pigment smalt.

The landscape was painted directly on the ground with no intermediate layer of color comparable to the light blue layer for the sky. The paint for the foliage was laid in with an implement, such as a sponge; however, the leaves were finished with fine brushes. The leaning tree trunk at the left was painted with short strokes of a narrow brush in a variety of colors, including white, crimson, green, pink, yellow, brown, black, and gray.

The lower part of the painting is in good condition, although there is abrasion of the dark paints. However, the sky exhibits extensive abrasion and restoration. A report on the cleaning and restoration of the painting in London in 1983 stated that a good deal of overpaint was removed from the sky. Nevertheless, the painting was considered to be in good condition. While the restoration improved the appearance of the painting, the sky appears bright and fuzzy, making it stand out from the more finely painted landscape.

10 (back to entry)

Pieter Lastman

(1583–1633, Amsterdam)

Hagar and the Angel, 1614

Oil on panel, 20 × 26⅞ in.

(50.8 × 68.3 cm)

Signed and dated lower left,

on rock: *PL / 1614*

Purchased with funds provided by The Ahmanson Foundation, Mr. and Mrs. Stewart Resnick, Anna Bing Arnold, Dr. Armand Hammer, and Edward Carter in honor of Kenneth Donahue
M.85.117

PROVENANCE

[Art trade, Nice, France, sold ca. 1970 to];¹ [Didier Aaron, Paris, owned with Frederick Mont, New York, sold 1976 to]; Mr. and Mrs. Bernard Solomon, Beverly Hills (sale, New York, Sotheby’s, 6 June 1985, lot 76, sold to); LACMA.

EXHIBITION

On loan to LACMA (1976–85).

REFERENCES

“Chronique des arts” 1986, p. 28, no. 171; Sutton 1986, p. 130; Los Angeles 1987, p. 55, ill.; Los Angeles 1991, pp. 144–46, no. 37; Tümpel and Schatborn 1991, p. 141; Sellin 2006, pp. 135–36, fig. 34; Seifert 2011, pp. 163, 207, fig. 227.

TECHNICAL REPORT

The wood panel is made of one piece of wood that is a little torqued. Tree ring dating (by Molly Alexander in 1988) determined that the wood and date of the painting were consistent. The reverse of the panel has been altered in a number of ways: The panel has been thinned, which eliminated the bevel on the right side (reverse) and reduced the bevels on the other sides. There are three wood insets located at the sides of the panel, which mended cracks. Also, the lower left corner of the panel was damaged and repaired with a triangular piece of wood that is 1½ inches high on the left side and 11 inches wide on the bottom. The wood mend was painted to match the design on the face of the painting. In addition, there is some paint loss on all edges of the painting, and the angel’s left wing had been trimmed at the top.

Directly on the panel, there is a cream-colored ground, which is covered with a medium-dark gray ground, which contains large chunks of black (probably charcoal) pigment particles. The vertical brush marks visible with infrared reflectography (IRR) and X-radiography must be from the application of the ground. There is an extensive fine underdrawing, probably done with black chalk or charcoal. The artist did not follow the underdrawing exactly during the painting process. For example, folds in drapery do not always follow the drawing, and the pink drapery on the right side of Hagar extended farther to the left in the drawing. The underdrawing for the right wing of the angel was made narrower in the final painting.

The artist painted directly with dense paint that retained some brushstrokes. There is low impasto, and there are thin glazes for shadows. The bright primary and secondary colors mixed with white are set off by the browns and dull greens

of the landscape, which may have been brighter than they are now if copper resinate was included in the pigments. The paint for the purple drapery contains a mixture of smalt, red lake, and white pigments, and it was glazed with red lake for the shadows. The yellow paint of Hagar’s dress contains mostly lead-tin yellow. Blue paint in the picture contains smalt pigments, and the greens are copper based. The figures were laid in with middle tones that were then developed with lighter and darker colors and glazes. Any adjustments made in the painting stage are minor, and they include lowering the height of Hagar’s turban and adjusting the far-left tree trunk over the painted sky.

The painting is in good condition. There are scattered losses and limited abrasion. Certain parts of the yellow dress, the blue sky, and the shadows of Hagar’s arms have been lightly abraded, and the inscription is only slightly abraded. The painting had already been restored when it was acquired by LACMA in 1985.

NOTE

1 According to Alan Salz, Didier Aaron & Cie, New York, in a letter dated 9 June 2000, Olivier Aaron found the painting in the kitchen of a small dealer in Nice, France, but he does not remember his identity (Lastman object file, Department of European Painting and Sculpture, LACMA).

11 (back to entry)

Rembrandt Harmensz. van Rijn (1606, Leiden–1669, Amsterdam) ***The Raising of Lazarus***, 1630–32 Oil on panel, 375⁄16 × 32 in. (94.8 × 81.3 cm)

Gift of H. F. Ahmanson and Company, in memory of Howard F. Ahmanson M.72.67.2

PROVENANCE

Probably collection of the artist, Amsterdam, until 1656. [Possibly Johannes de Renialme (ca. 1600–1657), Amsterdam]. Possibly Abraham Fabritius (1629–1692), Amsterdam, by 1670. Possibly Pieter le Moine,

Amsterdam, by 1674. (Possibly David Grenier sale, Middleburg, 18 Aug. 1712, lot 96). (Possibly Anonymous sale, Amsterdam, 4 June 1727, lot 2). Philippus Joseph de Jariges (1706–1770) (sale, Amsterdam, 14 Oct. 1772, lot 24). Gottfried Winckler II (1731–1795), Leipzig, by descent to; Gottfried Winckler III, Leipzig; Jean François André Duval (1776–1854), Saint Petersburg and Geneva, by 1812 (sale, London, 12–13 May 1846, lot 116, to); Charles Auguste Louis Joseph de Morny, 1st Duke of Morny (1811–1865) (sale, Paris, 24 May 1852, lot 17). Jules Beer (sale, Paris, 29 May 1913, lot 52). [Sedelmeyer Gallery, Paris, 1913]. Vicomte de Brimon, Paris. [Sedelmeyer Gallery, Paris, 1920]. [R. Langton Douglas, London, by 1932]. Madame Gertrude Dubi-Müller (1888–1980), Shanzmüle, Solothurn, Switzerland (on extended loan to the Rijksmuseum, Amsterdam), by 1932, sold 1959 to; Howard F. Ahmanson (1906–1968), Los Angeles, upon his death to; H. F. Ahmanson and Company, gift in 1972 to; LACMA.

EXHIBITIONS

Amsterdam 1932, no. 2; Amsterdam, Rijksmuseum, on extended loan 1932–59, no. 2024, A9; Amsterdam-Rotterdam 1956, no. II; Los Angeles 1975, pp. 73, 179–80, no. 66; Rand 1991, pp. 10, 20, figs. 3, 14, cover.

REFERENCES

Bode 1897, p. 124, no. 45; Holmes 1907, pp. 102–5; De Groot 1911, p. 34, pl. 20; De Groot 1916, p. 85, no. 107a; Valentiner 1921a, p. XVI, no. 17, pl. 16; Saxl 1923–24, pp. 145–60; Schneider 1932, pp. 38–40, 49, 81–82, 100; Bredius 1936, no. 538; Bauch 1940, p. 160; Benesch 1948, pp. 283–84; Van Gelder 1953, p. 37; Bloch and Knuttel 1955, p. 260; Knuttel 1955, pp. 44–45; Slive 1956, pl. 13; Gantner 1964, pp. 15–19, pl. 3; Bauch 1966, p. 4, no. 51; Gerson 1968, pp. 26, 182, 489 n. 16, p. 183, no. 16; Bredius 1969, pp. 454, 604, no. Br. 538; Haak 1969, pp. 62–63, 65–66, 78–79, pl. 89; Kremer 1969, p. 132; Gerson 1973, p. 23; Stechow 1973, pp. 6–11, ill.; Johnson 1974, pp. 19–20, 22–30, 33, ill. throughout; Bodino and Pallavisini 1975, pp. 42–43, fig. 2; Wright 1975, pp. 12,

13, 15, pl. 4; Clark 1976, p. 806; Brown 1979, pp. 741–42; Guratzsch 1980, cat. 269, pl. 1; Bruyn 1982, pp. 294, 295, 297–99, cat. A30, figs. 1–5; Halewood 1982, pp. 36–48, fig. 18; Schwartz 1985, pp. 84–85, fig. 73; Los Angeles 1987, p. 82, ill.; Ziemba 1990, pp. 85–94, fig. 2; Conisbee, Levkoff, and Rand 1991, pp. 12–13, no. 1; Tümpel 1986, cat. 42, p. 44, ill.; Royalton-Kisch 1991, pp. 266, 270–72, 281, fig. 4; Royalton-Kisch 1991a, pp. 304–8; Vogelaar 1991, pp. 111–13, fig. 64; Royalton-Kisch 1992, pp. 336–37; Wright 1992, vol. 1, p. 361; Tümpel 1993, pp. 126–27, fig. 11; Gutbrod 1996, pp. 235–66; Van de Wetering 1996, p. 179; Schama 1999, p. 261; Beckett 2000, pp. 262–63; Wright 2000, p. 134; Westermann 2000, pp. 41–42, fig. 26; Dyrness 2001, pp. 55–56; Hvidt 2003, p. 20; Hinterding 2004, p. 147; Kofuku 2004, pp. 146–47, fig. 9; Scallen 2004, p. 242, fig. 57; Van Straten 2005, p. 173, fig. 287; Tümpel 2006, pp. 72–73; Bijutsukan 2007, p. 93, fig. 1; Wheelock 2008, p. 142, fig. 3; Preimesberger 2009, pp. 97–112; Woolett 2009, p. 20, no. 7; Muchnic 2015, pp. 102–3; Sluijter 2015, pp. 58–59, fig. 11A-62; Schnackenburg 2016, p. 116, fig. 172.

TECHNICAL REPORT

The support is a single oak panel, a radial cut flawed by an irregular grain and a large vertical crack framed by smaller cracks through the center of the panel. At the bottom, the crack had been rejoined with nails at one time.¹ The panel once had a cradle, but it now has a balsa backing applied by Ben Johnson between 1972 and 1974.

A white layer of chalk bound in animal glue prepared the surface of the panel for painting. An ocher-colored layer, an imprimatura, lies on top of the ground.² Rembrandt customarily sketched forms and shadows with dark paint, which is apparent in *The Raising of Lazarus*. Then he laid in grayish colors for the background and foreground.

A layer of blended middle tones underlies the figures, and the artist developed the first layer with lighter to darker opaque tones and dark glazes. The first layer for Christ’s garments, for example, was purple, which was worked up with lights and darks after the yellow sash

and white sleeve had been added. In contrast, the astonished onlookers in the central background were applied over the dark underlayer with only a thin layer of paint. Rembrandt’s paint application ranges from the broadly painted background to the minutely observed expressions found on the spotlighted old man, who has fine red lines around his eyes and tiny incisions on his face to accent hair and beard.

Rembrandt generally painted from back to front.³ In the *Lazarus*, Christ, Peter, and the elder in the violet cloak were painted first, but the old man was painted over Christ’s cloak. Whereas Mary’s head and torso do not overlap any of the forms, her left arm and hand lie on top of Christ’s purple robe. The reddish-brown curtain was painted around Christ and the onlookers in the background.

Rembrandt had earlier represented Mary with her arm raised higher than it is now, and a white cloth covered her hand. He painted out the arm and cloth with purple paint, which was mistakenly removed but subsequently replaced in an early restoration, no doubt. Nevertheless, some of the artist’s original overpaint survives on the lost arm.

Deciphering the sequence in the painting is complicated by numerous artist’s changes and adjustments that are visible in the X-radiograph. The most important include a large semicircular reserve in the lower left corner. Above the reserve there is a densely painted area, perhaps the floor hit by light from the opening of the tomb. Directly above the “floor,” there are three semicircular reserves, arranged in a diagonal line that begins to the left of Mary and ends at the middle of the painting in front of the crypt. These forms must have been the initial placement of some of the observers. Another reserve located below Christ’s left foot could be important if it were an earlier placement of Lazarus’s head, in which case the crypt might have been foreshortened. Unfortunately, the numerous adjustments in the outlines at the foot of the crypt do not help with the interpretation.

In the upper right of the panel, the X-ray revealed long scrape marks now covered by the curtain. Despite the scrapes, there is still enough information to reveal the various positions of Christ. A reserve in the X-radiograph to the left of Christ’s upraised arm was an earlier placement; in fact, a light flesh color can be detected beneath the artist’s dark overpaint. A diagonal reserve extending from Christ’s head toward the top right corner was possibly another location for his arm. In addition, the X-radiograph indicates that Christ was once placed slightly lower and his face was more frontal than it is now.

Several changes to the onlookers left of Christ were also revealed by the X-ray. Peter, in an earlier rendition, had a raised left arm, and another figure was begun above the elder in violet. Finally, either the old man’s head may have been closer to Mary’s head, or the faint reserve indicates an entirely different head.

The painting is in good condition except for the cracks in the wood. Some loss has occurred along the cracks, and there is surface abrasion of thinner colors. The thinly painted foreground, which suffered some abrasion, has been a topic of discussion. While it has been suggested that the foreground was left unfinished, it seems more likely that the artist intended this area in shadow to be sketchy or loose, and the treatment compares to the loosely painted figures in the background that were cited above.

The painting was cleaned in 1972 to remove a discolored varnish, and it was revarnished with acryloid B72. The varnish turned gray and hazy after about twenty years. This necessitated its removal, along with discolored restorations. The painting was revarnished with dammar.

NOTES

1 Johnson 1974, p. 32.

2 Karin Groen, in correspondence 7 August 1991, described two cross sections taken from the painting: “Sample 2 seems to have all the layers, and the bottom layer could be the chalk ground with on top of that a slightly ochreous coloured layer, which could be the imprimatura. This is as expected on Rembrandt panels” (Rembrandt object file, Department of Paintings Conservation, LACMA).

 3 Stichting Foundation Rembrandt Research Project, *A Corpus of Rembrandt Paintings*, vol. 1, 1625–1631 (The Hague, 1982), p. 25.

12 (back to entry)

Jacob van Ruisdael (1628/29, Haarlem–1682, Amsterdam) ***Landscape with Dunes***, 1649 Oil on panel, 205⁄8 × 265⁄8 in. (52.4 × 67.6 cm) Signed and dated lower left corner: *Ruisdael 1649*

Gift of Dorothy G. Sullivan M.75.138

PROVENANCE

Sir Edward Henry Page-Turner (d. 1874), 6th Bart., by inheritance to his wife; Mary Ann Otway (d. 1902), Lady Page-Turner, Battlesden House, Bedfordshire, and Brighton, East Sussex.¹ [Charles Sedelmeyer Gallery, Paris].² Maurice Edouard Kann (1839–1906), Paris (sale, Paris, Galerie Georges Petit, 9 June 1911, lot 58, as “Le Tertre,” sold for 40,500 frs. to);³ [Abraham Preyer, The Hague].⁴ [Frederik Muller & Cie, Amsterdam]. August Janssen (1845/46–1918), Amsterdam, in 1913.⁵ [Kunsthandel J. Goudstikker, Amsterdam and The Hague, by 1919, until at least 1922, as “Le Tertre”].⁶ H[endricus] E[gbertus] Ten Cate (1868–1955), Amelo, the Netherlands, by 1928.⁷ [Rosenberg and Stiebel, Inc., New York, in 1951 (probably owned in shares with William Hallsborough Gallery, London, 1957)⁸ sold 1958 to];⁹ [J. Böhrler, Munich and Lucerne].¹⁰ Howard F. Ahmanson (1906–1968), Los Angeles, to his former wife; Mrs. Dorothy Grannis Sullivan (1908–1979), Newport Beach, CA, gift 1975 to; LACMA.

EXHIBITIONS

Amsterdam 1911, no. 17; Copenhagen 1922, no. 109, lent by Goudstikker, Amsterdam;¹ The Hague 1922, no. 83; London 1957, no. 32, ill.

REFERENCES

Hirschmann 1920, p. 10; Rosenberg 1928, p. 105, nos. 523 and 559; Los Angeles 1987, p. 89; Conisbee, Levkoff, and Rand 1991, pp. 43–45, no. 9; Slive 2001, p. 425, no. 604.

TECHNICAL REPORT

The panel consists of two oak boards of almost equal width. The reverse of the wood support has beveled edges and tool marks from its manufacture. At some time, the join had to be reinforced with nine butterfly inserts. The support has a thin white ground covered by a yellowish-brown imprimatura. The artist sketched the design on the preparation with dark paint that also served to provide shadows and transitions in the finished painting.

The X-radiograph showed that Ruisdael rapidly brushed in the river and sky wet-in-wet, leaving the landscape, houses, and most tree trunks in reserve. The thicker paint of the clouds and water shows Ruisdael’s typical brushstrokes, which describe form and provide a visual energy to the surface of the picture. The brush width measures about 2 centimeters. The open brush marks and the spacing between strokes left the underlying imprimatura visible as part of the final design. Thin layers of semi-transparent darks and scumbles of light opaque colors, along with the underlying colors, provided nuanced transitions and an extended range of tones. As the paint dried, the artist added more branches and foliage to the trees, and he painted birds and figures over the landscape and sky. Finally, he signed in dark paint over the dried paint of the water.

The paint layers are in good condition, although there is surface abrasion. The trees at the right have lost some glazes. The signature is lightly abraded, and it was possibly strengthened. Restorations

have been made to a few old damages, which include minor paint loss along the horizontal join and the perimeter of the painting and scattered losses in the sky. Mechanical cracks are barely noticeable, but many dark colors show fine patterns of contraction cracks.

The natural resin varnish on the painting was selectively reduced in 1981. Paraloid B-72 resin varnish was brushed onto the painting prior to retouching. The final coat of varnish was a brush application of Paraloid B-67.

NOTES

- ¹ She was later married to Thomas Isaac Guest.
- ² A vermilion wax seal on the back of the panel indicates that it was with Sedelmeyer, but it is not listed in the Sedelmeyer catalogues between 1894 and 1913.
- ³ Maurice Kann and his brother Rudolfe Kann (1845–1905) owned adjacent houses in Paris, in which they displayed their collections of Old Master paintings, many of which subsequently entered major American museums. See Amy L. Walsh, “Kann, Rodolphe (Rudolf),” in *Grove Art Online*, first published 1996.
- ⁴ According to Slive 2001, no. 604. Preyer was probably acting as an agent for Muller. Regarding Preyer, aka Preijer, see Hirschmann 1923.
- ⁵ According to Goudstikker 1919. According to Hirschmann 1920, pp. 1–2, August Janssen formed his collection within ten years. The high point of collecting was 1912–13. He bought from Galerie Steengracht and often used the firm of Frederik Muller & Cie and middlemen.
- ⁶ Possibly purchased from Janssen, whom Goudstikker (1919) mentions as the most recent owner, 1913. Listed as the lender of the painting to the 1922 exhibition *Udstilling af aeldre og nyere Hollandsk malerkunst* in Copenhagen, which was actually a sale.
- ⁷ Rosenberg 1928, no. 523a, lists Ten Cate, a textile manufacturer and collector, as the owner. The painting does not appear in the 1955 catalogue of Ten Cate’s collection.
- ⁸ Possibly owned in shares with Rosenberg and Stiebel, who owned the painting in November 1951 and again in 1958. William Suhr (1896–1984), Photo Archive, Getty Research Institute, file 27-3, notes that Suhr cleaned the painting in 1951 for Rosenberg and Stiebel.
- ⁹ Letter from Kunsthandlung Julius Böhler, 19 September 2000 (Ruisdael object file, Department of European Painting and Sculpture, LACMA).
- ¹⁰ Advertised in *Die Weltkunst* 7 (1958).
- ¹¹ The lenders are identified only in Copenhagen 1922b. Goudstikker was apparently the major lender to the exhibition to which August Jenssen also lent.

13 (back to entry)

Jan Steen
(1626, Haarlem–1679, Rotterdam)
Samson and Delilah, 1668
Oil on canvas, 26½ × 32½ in. (67.3 × 82.6 cm)
Signed and dated on step at right: *JSteen 1668*

Gift of The Ahmanson Foundation
M.87.64

PROVENANCE¹

Possibly Jacob van Hoek (sale, Amsterdam, 12 Apr. 1719, lot 6, “Een Samson, vol gewoel, van dezelve, een weerga,” sold for fl. 250 to);² possibly anonymous (sale 1787, sold for fl. 600).³ Daniel de Jongh Adrszn., Rotterdam (sale, Rotterdam, Robert Muys, 26 Mar. 1810, lot 37, sold for fl. 370 to);⁴ [Johannes van Eyk, The Hague (sale, The Hague, Eyk, 5 July 1814, lot 8551, sold for fl. 290 to)];⁵ [Esser]. Charles Scarisbrick (1800–1860), Scarisbrick Hall and Wrightington Hall, Lancashire (estate sale, London, Christie’s, 11 and 13 May 1861, lot 215, “Samson lying asleep in the lap of Delilah on a Turkey carpet, a Philistine cutting off a lock of his hair; figures are watching them, between columns and draperies, on either side. *A most important and highly finished work.*”). N. Osthuyzen, The Hague. [Sedelmeyer Gallery, Paris, sold before 1894 to];⁶ Oscar Huldshinsky (1846–1931), Berlin (sale, Berlin, Cassirer, 10 May 1928, lot 36, pl. xxxi, sold for £2,300 [fl. 3,200] to); [Julius Böhler for]; Leo van den Bergh, Wassenaar (sale, Amsterdam, Paul Graupe and S. J. Mak van Waay, 5–6 Nov. 1935, lot 29, pl. 17, sold for fl. 18,000). [N. V. Kunsthandel K. W. Bachstitz, by 1938, sent 8 July 1943⁷ by A. W. Hofer to]; Hermann Göring;⁸ secured by the United States Army and transported to the Munich Central Collecting Point (MCCP) in 1945, returned to; Stichtung Nederlands Kunstbezit (NK) in 1946, restituted to; [Bachstitz, New York, in 1951]. Anonymous⁹ (sale, Amsterdam, Paul Brandt, 24–25 May 1960, lot 73, sold for fl. 65,000). [Nystad, Lochem, sold before 1962 to]; [Hans J. de Koster (1914–1992),¹⁰ Wassenaar, until consigned 1987 to]; [Otto Naumann Ltd., New York, sold 1987 to]; LACMA.

EXHIBITIONS

Berlin 1906, no. 132; London 1938, pp. 21–22, no. 30; Amsterdam 1939, no. 45a, lent by Bachstitz; *Herwonnen Kunstbezit* 1946, p. 25, no. 60a; *Paintings Looted from Holland* 1946–48, p. 19, no. 44; Washington-Amsterdam 1996–97, pp. 209–11, no. 34; Birmingham 2017–18, pp. 56–57, no. 5; TheHague2018, p.26,fig.5(detail),pp.96–99, no. 5.

REFERENCES

Smith 1829–42, vol. 4 (1833), p. 28, no. 90; Van Westrheene 1856, p. 145, no. 205, as 88 × 72 cm, as location unknown; Sedelmeyer 1898, pp. 216–17, no. 195, ill., as in the collection of Oscar Huldshinsky, Berlin; HdG 1907–28, vol. 1 (1908), pp. 9–10, no. 10, as in the collection of Oscar Huldshinsky; Bode 1908, pp. 19–20, no. 28; Bredius 1927, p. 28, pl. 4; Welcker 1937, pp. 254–62, fig. 2, as Van den Bergh, Wassenaar; Trautscholdt 1937, p. 511; Gudlaugsson 1938, pp. 66–68; Heppner 1939, pp. 40–41, nos. 1–2; Van Regteren Altena 1943, pp. 97–117; De Jonge 1945?, p. 53, ill.; De Groot 1952, p. 34; Martin 1954, p. 79; Stechow 1958, pp. 97ff.; Pigler 1974, p. 131; Kirschenbaum 1977, pp. 47, 49, 113, no. 10, fig. 67; De Vries 1977, pp. 63, 165, no. 139x; Braun 1980, pp. 128–29, no. 297; Los Angeles 1987a, p. 9, ill.; Conisbee, Levkoff, and Rand 1991, pp. 169–72; Ydema 1991, p. 187, no. 832; Westermann 1997, p. 284, fig. 163; Bleyerveld 2000, p. 291 n. 89; Turner 2009, p. 436 n. 7; Yeide 2009, p. 420, no. A1549, as private collection until at least 1980, ill. p. 211; Gulick 2017, p. 394, fig. 10; Siegal 2018, p. 22.

TECHNICAL REPORT

The support is a plain-weave medium-weight canvas that has numerous thick threads and nubs. Tacking margins have been removed, and the painting has been lined to canvas with an aqueous adhesive. The lining and stretcher are relatively recent. The medium-thick, light-colored ground is covered with a thin gray imprimatura. Infrared reflectography revealed a fine, cursory underdrawing for the composition.

Paint ranges from opaque light colors to translucent dark glazes. The artist painted wet-in-wet and wet-over-dry, leaving barely noticeable traces of his small brushes, and he employed both indirect and direct painting techniques. For example, the flesh of the foreground figures has a cool, possibly dark greenish, underlayer, which is opaque. The artist blended medium to light flesh tones over the green after it had dried. Where there were to be shadows, he applied the mid-tones more thinly with open brushwork so that the dark green penetrates to help create transitions from light to dark made darker with glazes. Similarly, the warm vermilion color of the red shirt of the boy at the far right was painted over an underlayer of dark red with a color temperature cooler than the shirt’s orange-red color. Red glazes produced the deepest shadows. Applying a bright white over a beige underlayer for the tablecloth worked in a similar way. In contrast, the artist painted the background on the ground in a direct manner, with opaque paints and no apparent glazes. The artist added a few items after the painting was nearly completed and dry. He painted the fruit on the front edge of the table directly on the light tablecloth and the metal platter, and he painted the water jug over the dark paint of the background. Steen signed the painting with a fine brush and dark brown- (violet?) colored paint.

No pentimenti were revealed by the X-radiographs. Even though the folds of the orange-red curtain are complex, they were completed with no apparent reworking.

The condition of the painting is good, and the surface has held up well, although there is some weave interference from an early lining. Dark colors, particularly in the background and in the figures on the left, have some abrasion, which has been toned. Numerous small restorations exist, particularly in the upper one-fifth of the painting. There is some abrasion of the signature, particularly of the letter *n*. Abrasion around the signature has been toned with translucent brown paint. Tiny

white protrusions in many areas of the painting may be fatty acid soaps. To judge from appearances, the painting was restored a short time before it was acquired by LACMA.

NOTES

- ¹ LACMA’s painting has traditionally (going back to at least Smith 1829–42) been identified as the painting sold in Amsterdam 16 March 1724, lot 7, from the collection of George Bruyn, for fl. 380. The same painting appears in an undated inventory of the possessions of George Bruyn and Lavinia van Oosterwijck, Amsterdam, made between 25 January 1724 and the date of the sale. The entries for the painting both describe it as “Daar Simson van de Philistijnen gebonden is [Samson bound by the Philistines], door Jan Steen, heel goet en raar van gedagten.” The painting owned by Bruyn and his wife better fits the painting *Samson Bound*, of between 1667 and 1670 (fig. 12), which shows Samson with his arms bound behind him. The identification of LACMA’s painting with that formerly in the collection of Wynand Coole, Rotterdam (sale, Rotterdam, 6 August 1782, lot 65), is also probably incorrect. The catalogue for the sale of Coole’s collections describes the painting as “Samson, in de schoor van Delila, zeer natuurlyk en kragtig geschildert, hoog 34½ duim, breed 28 duim, Dk.” (Samson in the lap of Delila, very naturally and cleverly painted, height 34½ [in.], width 28 [in.], canvas).
- ² “A Samson, full of action, by the same [Jan Steen], an equal.” Hoet (1752–70) 1976, vol. 1, p. 221, no. 5. The previous entry, no. 4, “Een Boere Geselschap, door Jan Steen, in zyn beste tyd geschildert [A peasant celebration by Jan Steen, painted in his best time],” sold for fls. 355.
- ³ Mentioned by Van Westrheene 1856, p. 145, no. 205.
- ⁴ Getty Provenance Index Sale Contents Database, cat. no. N-156: “No 37. Hoog 25, breed 29 1.2 duimen. Dk. Deze ongemeen rijke en uitvoerige Schilderij, verbeeld op eene burlesque wijze, daar Simson, in de Schoot van Delila van zijn Haarlok beroofd word. Men ziet er een aantal figuren, zoo van krijgsknegten, kinderen, draperijen, en cierlijk bijwerk. Krachtig en schoon geschilderd” (This unusually rich composition offers us, in a comical manner, the moment when Samson, lying in Delilah’s lap, loses the braid of his hair: several people and warriors seize the moment to grab it. All manner of people watch throughout, and together they form a clever, harmonious, and very finished ensemble).
- ⁵ Getty Provenance Index, Sale Contents Database, cat. no. N-250.
- ⁶ Sedelmeyer 1898, p. 216, notes, “From the collection of N. Osthuyzen, The Hague,” a suggestion that he acquired the painting directly from Osthuyzen. In the preface to Sedelmeyer 1898, the author states that this catalogue includes “a selection from those pictures by Old Masters, which I had owned and sold prior to 1894.”

⁷ According to Yeide 2009, p. 420, no. A1549, n. 2, the painting was on the Limberger list dated 8 July 1943 in NARA/RG260/Box 437/Folder VI. The painting later appears as no. 448 on the Veldenstein Transport list of Göring’s paintings removed from the bunkers at Kurfürst and Carinhall to the Castle Veldenstein in early 1945. Later in 1945 the painting was secured by the 101st Airborne Division at Unterstein, Berchtesgaden Army (Berchtesgaden Inventory, p. 23) in preparation for transfer to the Monuments, Fine Arts and Archives Section, Third United States and the Munich Central Collecting Point (MCCP Property Card no. 6750). The painting is also mentioned on p. 74 of the Consolidated Investigation Report (CIR 2) by the Art Looting Investigation Unit (ALIU) of the Office of Strategic Services (OSS) concerning Göring’s collection. It also appears as B323/318, in the Bundesarchiv Koblez (BAK), which contains research conducted by the Treuhandverwaltung von Kulturgut (TVK) on the Göring collection. See Yeide 2009, pp. 22–24, for an explanation of the documents.

⁸ SNK 993: “In 1943 op ziecht [?] naar Duitseland gezonden in handen van den Heer A. W. Hofer, en bested voor Göring, maar niet aangekocht.” According to the OSS Interrogation Report, p. 74, Jan Steen’s painting *Samson and Delilah* was taken from Bachstitz by Göring as surety for the dealer’s good behavior after Göring gave him a visa to Switzerland at Hofer’s request. Because the painting is not listed in any of the Göring inventories, it must never have actually been personally acquired by Göring but kept separately, explaining the confusion.

⁹ It is possible that the painting still belonged to Bachstitz Gallery, New York, which is the last owner cited by the catalogue. The title page of the sale advertises it as “Collection M.-H. L. Straat, Leeuwarden (après exposition dans les musées d’Arnhem, de Schiedam et de Leeuwarden); de divers provenances hollandaises et étrange[è?]res, e.a. du vicomte F. H. M. van der Maesen de Sombreff.” The owners of the different lots are not identified.

¹⁰ H. J. Koster, Wassenaar, listed as the owner in Nystad 1962.

14 (back to entry)

Joachim Antonisz. Wtewael (1566–1638, Utrecht) ***Lot and His Daughters***, ca. 1597–1600 Oil on canvas, 64 × 81 in. (162.6 × 205.7 cm)

Gift of The Ahmanson Foundation M.81.53

PROVENANCE

Possibly “an Italian,” Antwerp, by 1604.¹ Possibly Seger Tierens,² The Hague (estate sale, The Hague, 23 July 1743, lot

114, “Loth met zijn Dogters, leevens-groot, door ditto [Wtenwaal], hoog vyf voet twee duim, breed ses voet seven duim”).³ [Francis Howard (1874–1954), Dorking, Surrey, by 1929⁴ (sale, London, Christie’s, 25 Nov. 1955, lot 47, sold to)]; [Arcade Gallery, London]. [Orsino Orselli, Florence, sold 1963 to]; Milton (1917–2015) and Cecille (d. 1998) Hebald, Rome and Los Angeles, sold 1981 to;⁵ LACMA.

EXHIBITIONS

London 1956a, no. 11, cover ill.; Utrecht-Washington-Houston 2015–16, pp. 9, 29, 82–84, no. 10, and detail p. 84.

REFERENCES

Lindeman 1929, pp. 85 n. 1, 106–8, 226, 254, no. 43, pl. 29; Stechow 1930, p. 130; Lindeman 1947, p. 286; Reznicek 1964, pp. 91–93 (datable about 1595); Lowenthal 1977, p. 21 n. 15; “Chronique des arts” 1982, p. 42, no. 220, ill.; Lowenthal 1986, no. A-13, pp. 20, 59, 91–92, 203, pl. 18; Los Angeles 1987, p. 102; Kaufmann 1988, p. 38; Lowenthal 1988, pp. 13–27, fig. 1-1; Sokolova 1991, pp. 620–22, fig. 69; Conisbee, Levkoff, and Rand 1991, pp. 68–71, no. 16; Wright 1992, vol. 1, p. 388; Amsterdam 1993–94, pp. 557–58, fig. 229a, considers LACMA painting a studio replica and the drawing in Rotterdam possibly the means by which the image was transferred; Van Mander/Miedema 1994–99, vol. 1 (1994), pp. 444–45, vol. 6, p. 80 n. 40, fig. 55a; Nakamura 1994, p. 40, fig. 22; Lowenthal 1995, pp. 33–35, 77 n. 57, fig. 26; Van Thiel 1999, p. 194; Lehrer 2012, p. 124.

TECHNICAL REPORT

The support is a plain-weave canvas made of two approximately equal pieces of canvas joined by a vertical seam. The painting has been lined to canvas with a synthetic adhesive.

The canvas has a cream-colored ground, identified from areas where paint has been abraded; a gray layer lies on top of the ground. Infrared reflectography (IRR) revealed an underdrawing carefully executed with brush and paint for much of the composition. Major elements have reserves, but tree branches and leaves, for example, were painted over the sky.

Paint ranges from opaque local colors blended wet-in-wet, to glazes of translucent dark colors. The flesh was finely modeled using several methods: Warm tones were applied on the gray under-layer, and light and middle tones were blended wet-in-wet and brushed thinly over shadow areas to achieve subtle transitions from light to dark. Finally, glazes of a warm color were applied to create deeper shadows. Garments and drapes have an underlayer of local color that was worked up with highlights and glazes for shadows. Deep red glazes applied over the dark blue of Lot’s robe made for particularly deep shadows. The basket and fruit were painted with some detail, using carefully placed local colors, while the tree trunk and distant background were composed of thin glazes and quickly applied pale, opaque colors. Only minor adjustments were made while painting; for example, the shoulders of the daughter in the center were extended over Lot’s blue robe, and the leg of the other daughter was lowered and her toes were repositioned.

Paint layers have an extensive crack pattern, and paint in many areas has been affected by abrasion. The torso of the daughter in the center was over-cleaned in the past. Her body has restoration beneath her right breast and at her upper arm, and dark cracks in her flesh have been toned. Fading in addition to past cleaning may account for her almost white color. The remainder of the painting is in acceptable condition, although the fire and the dark area above Lot’s arm have been broadly toned to make up for loss. The work, which now has a synthetic varnish, was cleaned and restored at LACMA in 1982 by William Leisher.

NOTES

¹ Van Mander 1604, in his biography of Wtewael, pp. 189–90, refers to an Italian who owned a large painting of *Lot and His Daughters*: “Te Antwerpen is een Italiaan, die een groot stuk, zes voeten hoog en tien lang, van hem bezit, verbeeldende Loth met zijne dochters, waarin de Nakten of Beelden zo groot als ’t Leven uitneemend schoon voorkomen, als mede een kunstige Brand, boomstammen enz.”

² The catalogue notes that Seger Tierens, deceased, was “advocaat voor de respectie Hoven van Justitie” (lawyer for the respective courts of justice).³ First suggested by Lowenthal 1986, pp. 91, 203.⁴ Francis Howard was a pictures agent working with Duveen Bros. In 1928–29 he corresponded with Duveen about paintings in the collection of Lord Sackville, Knole Park. Lindeman 1929, p. 254, no. XLIII, pl. XXIX, as “Col. Howard, London.”⁵ Milton Hebald was an American sculptor who lived and worked in Rome for fifty years. A photograph of the painting was sent by Cecille Hebald to the Rijksbureau voor Kunsthistorische Documentatie, The Hague, in 1965.

15 (back to entry)

Jan Boeckhorst

(1605, either in Münster, Germany, or in Reese, Belgium–1668, Antwerp) ***The Snyders Triptych***, 1659–60 Oil on panel

Central panel: ***The Resurrection***, 41¾ × 34¼ in. (106 × 87 cm) Left panel: ***The Annunciation***, 41¾ × 19 in. (106 × 48 cm) Right panel: ***The Ascension of Christ***, 41¾ × 19 in. (106 × 48 cm) Exterior wings: ***The Symbols of the Four Evangelists*** Inscriptions on exterior wings: Left wing: Scroll held by angel: LIBER / GENERATI / ONIS / [I]ESV / CHRISTI Open book held by lion: (left page) ININVM / EVANG / EL[I]; (right page) IESV / CHRIS / TI Right wing: Ribbon held by eagle: IN PRINCIPIO ERAT VERBU[M] Open book next to ox: (left page) FVIT / OM; (right page) DIEBVS / HERO / DISI

Gift of The Ahmanson Foundation M.2008.90a–c

PROVENANCE

Chapel of the Begijnhof, Antwerp, memo-rial of Maria Snyders, until 1789; collection of the Begijnhof, Antwerp (sale, Antwerp, Amberes, 16 Oct. 2007, lot 156, sold to); [Moatti Fine Arts Ltd., London and New York, sold 2008 to]; LACMA.

EXHIBITIONS

Antwerp-Münster 1990 (Antwerp only), no. 6, pp. 18, 28, 83, 152–53, ill.; The European Fine Art Fair (TEFAF), Maastricht, Mar. 2008, by Moatti Fine Arts, Ltd., London and New York.

REFERENCES

De Wit 1748, p. 106; Descamps 1753–64, vol. 2 (1754), p. 173; Berbie 1756; Berbie 1765, p. 76; Descamps 1769, pp. 198–99; Berbie 1774, p. 86; Van den Branden 1883, p. 122; Glück 1933, p. 186; Hairs 1971, p. 68; Ostrand 1975, p. 148, no. A24;‘ Hairs 1977, pp. 72–73; Lahrkamp 1982, pp. 12, 54, no. 22; Held 1985, p. 24, as among core of accepted works; Logan 1990, p. 123; Jaffé 1991, p. 216; Galen 2012, no. 72, pp. 20, 37, 194–99, 317.

TECHNICAL REPORT

The triptych consists of a central panel, painted only on the front side and cradled on the reverse, and two wing panels, painted on both front and back. The central panel was made of a wide board with a narrower board on either side joined at about 3 inches from the edge. The outer panels each consist of one board. A modern frame covers the unpainted edges of the panels.

The panels have a light-colored ground with a streaky gray imprimatura on top. No underdrawing was apparent.

The colors are distinctive primary hues and earth tones. The paint is medium rich so that it could be brushed out thinly. However, thick, dense paint was used for the highlights and bright yellow rays. The scene was rapidly painted with a modicum of wet-in-wet blending. The most highly finished figure, Christ, was largely painted with opaque colors—creamy white, light pink, and a bluish hue—which were applied next to one another and slightly blended. In contrast, the neck and face of Christ were painted thinly, except for some of the pinks, so that the underlayers show and create the transitions and shadows. Some of the skies have an intense blue color that consists of a lower layer of streaks of white paint, which, when dry, was glazed with ultramarine blue. Although probably painted from a thoughtful design, some forms do overlap.

The scenes of the triptych are strong from a distance. Some of their brightness is due to overcleaning in the past. Damages from abrasion and flaking have restoration that covers original paint. The central painting is the best preserved

of the five scenes. Despite losses from flaking, the body of Christ is well preserved. Fine contraction cracks in the figure, and even the dark cracks in Christ’s torso, are not disturbing. The upper right of the same panel may have had water damage that has been restored. Thinly painted, the left panel, the *Annunciation*, suffers from abrasion and from restoration that covers original medium in addition to damage. The blue sky in both the central and right panels has broad strokes of repaint to cover abrasions of the ultramarine blue glaze.

NOTE

¹ Ostrand had not seen either the altarpiece in person or a photograph of it, so his ideas, based on other works by the artist, are hypothetical and more confusing than valuable.

16 (back to entry)

Anthony van Dyck, circle of (possibly **Anthony van Dyck and assistants**) (1599, Antwerp–1641, London) ***Andromeda Chained to the Rock***, ca. 1638(?) Oil on canvas, 84¾ × 52 in. (215.3 × 132.1 cm)

Gift of The Ahmanson Foundation M.85.80

PROVENANCE

George Murray, 5th Earl of Dunmore (1762–1836), Dunmore Park, Scotland, 1834. T. Humphrey Ward (1845–1926), London, until 1900. Charles Sedelmeyer (1837–1925) Gallery, Paris, 1900, to his son-in-law; Eugène Fischof (1837–1926), Paris, 1901. Clement A. Griscom (1840–1912), New York (sale, New York, American Art Galleries, 26–27 Feb. 1914, lot 28, sold for \$3,200 to); “Seaman.” Vanderlip collection, New York (sale, New York, Christie’s, 12 Jan. 1978, lot 56, withdrawn before sale). Dudley N. Schoales (1906–1989), CT, sold 1984 to; [Christopher Janet, New York, sold 1985 to]; LACMA.

EXHIBITIONS
London 1900, p. 37, no. 91; Tel Aviv 1995–96, no. 25.

REFERENCES
Waagen 1857 (suppl.), p. 457; Guiffrey 1881, no. 263; Cust 1900, p. 221, no. 91; Sedelmeyer 1900, p. 19, fig. 13; Heisinger 1978, vol. 1, p. 353 (misattributed as a Bosschaert copy); Los Angeles 1985, p. 6; Schaefer 1986, pp. 410–13, fig. IX; Los Angeles 1987, p. 39, ill.; Larsen 1988, vol. 2, p. 514, no. A 311; Los Angeles 1988, p. 74, ill.; Conisbee, Levkoff, and Rand 1991, pp. 140–43, no. 36, ill.; Bauman and Liedtke 1992, pp. 262–64, no. 83, ill.; Wright 1992, vol. 1, p. 262; Moir 1994, p. 46, fig. 80; Filipczak 1999, pp. 87–88, ill.; James 1999, p. 103, ill.; Reynolds 2006.

TECHNICAL REPORT
The support for the painting is a plain-weave canvas, which was more recently lined to canvas and attached to a later stretcher. Original tacking margins were flattened before lining. Cusping in the original canvas corresponds to the positions of the earliest tack holes in the margins.

The tan-colored ground almost fills the interstices of the canvas weave, and it is visible between the flesh and the background paint. Infrared reflectography did not reveal underdrawing. Nevertheless, the shape and shadows of the figure appear to be marked on the ground in lines and broad washes made with brush and dark paint. This dark brown paint is visible in some places along the outline of the figure.

The palette is limited to flesh tones and to blue and brown colors, each a mixture of several pigments. The artist painted wet-in-wet most often but he also applied wet-over-dry. Much of the paint surface features a range of textures and variations in brushwork. In contrast, the flesh has a high finish.

The realistic appearance of the flesh was achieved with several layers of different tones that were thinly applied. By this

technique the colors from below visually mix with the colors above. The thick, opaque highlights consist of several thin layers. The dark colors of the background are thin, often only a single layer, so that the ground is visible through the open brushwork.

The blue drapery, in contrast, is surprisingly solid. Although the dark colors are thin, the mid- to light tones are thick and opaque. Since the drapery was painted over the finished painting once it was dry, the covering power of thick paint would have been necessary.

The X-radiograph revealed an earlier position of Andromeda’s right arm. Initially, it was foreshortened with the elbow depicted closer to her head and pointed out to the viewer. Andromeda’s left arm may have originally extended out to her left to some degree.

The original canvas has moderate to small complex tears and holes in the center and in the upper left quadrant. The dark colors in particular have been abraded. The drapery is partially repainted, probably to cover losses from abrasion. The thick, light tones of repaint are inconsistent in style and application with the original painting. Although the flesh tones are in relatively good condition, disfiguring overpaint is visible in a number of places.

The paint and ground layers have a small to medium crack pattern, which was cupped until it was pressed during the lining process. In addition, the paint has horizontal and diagonal creases or cracks that may have resulted from rolling or folding the painting.

The painting was cleaned in the recent past before its acquisition. The varnish is thick and somewhat discolored.

17 (back to entry)

Jacob Jordaens
(1593–1678, Antwerp)
Allegory of the Poet, ca. 1660
Oil on canvas, 64 × 46¼ in.
(162.6 × 117.5 cm)

Gift of the Ahmanson Foundation
M.2003.121

PROVENANCE
Possibly Talbot Yelverton (1690–1731), 1st Earl of Sussex (estate sale, London, Gardnor [*sic*] & Fox, 11–23 Apr. 1734 [sold 17 Apr.], lot 28, as “*The Story of Parnassus* by Jordans [*sic*] of Antwerp,” without further description).¹ Anonymous (sale, London, Christie’s, 24 May 1949, lot 161, sold to); [Cevat, London]. Private collection, Switzerland, since 1950s, sold to/through; [Galerie Eric Coatelem, Paris, 2003, sold to]; LACMA.

REFERENCES
D’Hulst 1967, pp. 136–37, 140, fig. 5; D’Hulst 1974, vol. 2, p. 433, as a studio work; Brink and Hornbostel 1993, p. 211, fig. 24a; Hamburg 1993, pp. 208–9.

TECHNICAL REPORT
The plain-weave canvas support is made of four similarly woven pieces sewn together with a close overhand stitch. The largest piece, 47 by 46¾ inches, carries the primary scene, which was under way when the second-largest canvas piece was added above the first to vertically extend the scene below that was in progress. Approximately ½ to 1 inch of the bottom edge of the painting was folded to become a tacking margin, which in the X-radiograph has a row of tack holes and a line of paint loss. A 1¼-inch-wide strip was added to the bottom of this large canvas element, as a margin, since it, too, has tack holes, although it was folded out and painted at some later date. To match the width of the largest canvas piece, a narrow strip of canvas was added to the upper right edge. The painting is lined to canvas with an aqueous adhesive. Before the painting was lined, approximately one inch of the left edge was folded and tacked to a stretcher. At the same time, the painted strip on the bottom may have been folded to preserve the prior proportions. The preparatory layers for the canvas include a warm light ground followed by a thin dark imprimatura. The major parts of the composition were sketched with dark paint.

The artist painted one tone next to another with short brushstrokes. Local colors brushed thinly over the dark imprimatura extended the range of the middle tones. Glazing provided deep shadows. The dark contour lines applied around the putti in the water-fall and the dark pupils in the eyes of many figures are typical of the artist. The tree foliage, which has turned brown, was created with glazelike layers. The X-radiograph showed that paint layers on the strip added to the bottom of the picture as a margin do not match the rest of the painting. Cross sections from the sky from each of the two main canvases show similar preparation layers followed by a thick white layer with a thin blue layer on top. Lead white and azurite were microscopically identified in the cross sections.

There are numerous adjustments and pentimenti. The seated nude at the lower right initially leaned more to the left. Pegasus’s front legs were once positioned higher and more to the left. The outstretched arm of the satyr in the tree was once both higher and lower than the final form.

The condition of the painting is good. There is a crack pattern throughout the paint layers. Some abrasion of the paints uncovered crowns of the canvas weave. The figures and the horse are mostly in a good state. The sky above and below Pegasus is damaged, probably because of an attempt to uncover pentimenti in the area. The tree trunks and the background are original, but the foliage areas have suffered in various ways. Although the lining was harsh, the paints retain texture and the canvas weave does not disturb.

Layers of discolored varnish and repaint were removed in 2003, and the painting was revarnished with dammar. A truncated male at the bottom right and a partial putto at the lower left corner were stylistically inconsistent with the rest of the painting, and both had remnants of earlier overpaint. The figures

were isolated and covered with thin strokes of reversible conservation colors.

NOTE
¹ The painting appeared on 17 April, the sixth day of the sale, among the objects sold from number XXXIII, “In the Furthestmost Room one pair backwards.” The painting was previously identified as that sold by Jean François Joseph de Vinck de Wesel (1747–1811), seigneur de Westwezel et de Westdoorne, Antwerp (sale, Antwerp, Wellens, 16 August 1814, lot 21, “Polymnie faisant boire à un Poète l’eau de l’Hypocrène. Près d’eux et sur un plan inférieur, sont des enfans et d’autres personnages accessoires. Dans le plan le plus reculé, on aperçoit le cheval Pégase au sommet du Parnasse, sur toile, Hauteur 41 Pouces Largeur 30 [pouces d’Anvers], sold for 26 frs. to); [Henri Ruvet]). As D’Hulst 1974, vol. 2, p. 433, observed, the measurements and description of that painting, however, more closely agree with a painting now at the Museum für Kunst und Kulturgeschichte, Schloss Cappenberg, Dortmund.

18 (back to entry)

Frans Snyder
(1579–1657, Antwerp)
and workshop, with
Cornelis de Vos
(1585–1651)
Game Market, 1630s
Oil on canvas, 80¹/₁₆ × 134¼ in.
(205 × 341 cm)

Gift of The Ahmanson Foundation in honor of the museum’s 50th anniversary
M.2014.154

PROVENANCE
Maj. Harry Cuthbert Jeddere Fisher (1885–1934), Littlehampton, Sussex, England (sale, London, Christie’s, 10 July 1925, lot 165, “*Dead Game with Baskets of Fruit on a Table*, in front of which are some vegetables, a basket of dead birds, and cats attacking a peacock; on the left [*sic*] a gamekeeper holding a boar’s head; a view of Antwerp in the background. 79 in. by 133 in.,” sold together with lot 166, *A Fish Stall*, each for £168, to); [Max Rothschild/Sackville Gallery, London].¹ Anonymous (sale, Brussels, Galerie Fievez, 17–18 Dec. 1926, lot 60, pl. IV, as Frans Snyder and Jean van Bockhorst [Jan Boeckhorst], sold with lot 61, *Marchands de poissons*). Anonymous² (sale, Monaco, Sotheby’s, 20–21 June 1987, lot 354, as signed lower

left, “Snyders,” sold for 999,000 Frf.).³ Anonymous (sale, London, 13 Dec. 1996, lot 47, as Snyder and Cornelis de Vos, bought in).⁴ [Adam Williams Fine Art, New York, sold 2014 to]; LACMA.

EXHIBITION
The European Fine Art Fair (TEFAF) Maastricht, Mar. 2014, by Adam Williams Fine Art, New York.

TECHNICAL REPORT
The plain-weave canvas support is composed of three pieces of canvas, each slightly different in width, which are joined by two vertical seams located on either side of the center of the canvas. The painting has been lined to canvas.

A gray imprimatura applied over a light-colored ground shows through the thinly painted areas, such as the table, interior architecture, sky, and cityscape. Many of the forms were built up with thin glazes and scumbles directly on the gray-toned ground, which acts as a base color. The deer’s coat was constructed with strokes, not solid patches, of local color, and, consequently, the gray priming appears to be the skin from which the hairs grow. Other forms have an opaque layer, such as the bright white swan, with its opaque gray under-layer. The feathers of the swan were painted with thin gray tones and thick white highlights over the opaque layer. Throughout the painting dark translucent paints were used for the shadows.

The painting reads well, though there is general abrasion, as would be expected for a painting with extensive use of thin, translucent paints. The process of lining may have contributed to the abrasion and to the reduced paint texture on the surface. Some of these abraded areas have been generously toned. The thinly painted areas and the man with his medium-rich colors have extensive thin toning to hide abrasion from the crowns of threads. At the right edge, restoration extends about two inches into the painting. A system of cracks that

runs throughout the painting is not very noticeable; however, the cracks in the swan are dark because of the under-layer of gray paint. Ultraviolet light aided in the identification of restorations on the surface of the varnish, but older restorations below the varnish, which has a moderate fluorescence, are not so obvious. The surface coating, which does not fully saturate the colors, may be a synthetic. There is an old varnish directly on the paint surface that fluoresces golden yellow.

NOTES

- The buyer is listed simply as “Rothschild,” but that undoubtedly refers to Max Rothschild, a London dealer (not related to the banking family) who founded Sackville Gallery in 1908 with Robert René Meyer-Sée. Max Rothschild operated the gallery until his death in 1939 and often appears as the buyer of Old Master paintings sold in London. See Pamela Fletcher and David Israel, *London Gallery Project*, 2007; revised September 2012: http://learn.bowdoin.edu/fletcher/London-gallery, accessed 25 July 2016.
- Both this lot and lot 355, *Le poissonnier et son étal (Fish Market)*, were said to have been acquired by the parent of the anonymous seller.
- Lot 355, *Le poissonnier et son étal (Fish Market)*, sold for 1,110,000 Frf.
- The sale did not include the painting’s companion, *Le poissonnier et son étal (Fish Market)*, which presumably had gone to a different buyer.

19 (back to entry)

Michael Sweerts

(1618, Brussels–1664, Goa)

Plague in an Ancient City, ca. 1652–54

Oil on canvas, 46¾ × 67¼ in.

(118.8 × 170.8 cm)

Gift of The Ahmanson Foundation
AC1997.10.1

PROVENANCE

Anonymous collection, Cadiz, sold to; John Langston,¹ by inheritance to his son; Horton Langston, by inheritance to;² Henry W. Hope (1736–1811), London, by 1810, by inheritance to; [John Williams Hope, London]³ Henry [W.] Hope (estate sale, London, Christie’s, 29 June 1816,⁴ lot 97, as Nicolas Poussin, *Plague at Athens*, sold for £210 to); [Norton for]; Philip John Miles (d. 1845),⁵ Leigh Court near Bristol, by inheritance

to his son; Sir William Miles (1797–1878), 1st Bart., Leigh Court near Bristol, M. P., by inheritance to his son; Sir Philip John William Miles (1825–1888), 2nd Bart., Leigh Court near Bristol (sale, London, Christie’s, 28 June 1884, lot 53, as Poussin, bought in),⁶ by inheritance to his son; Sir Cecil Miles, 3rd Bart., Leigh Court near Bristol (estate sale, London, Christie’s, 13 May 1899, lot 23, sold as Poussin for 73 guineas 10 to); Lawrence. [Thomas Agnew and Sons, London]. Sir Francis Cook (1817–1901), Doughty House, Richmond, by inheritance to his son;⁷ Sir Frederick Cook (1844–1920), Doughty House, Richmond, by inheritance to his son; Sir Herbert Cook (1868–1939), Doughty House, Richmond, by inheritance to his son; Sir Francis Ferdinand Maurice Cook (1907–1978), Doughty House, Richmond (sale, London, Christie’s, 6 July 1984, lot 116, sold to); [Richard L. Feigen & Co., New York, sold to]; Saul P. Steinberg (1939–2012), New York (sale, New York, Sotheby’s, 30 Jan. 1997, lot 34, to); LACMA.

EXHIBITIONS

London 1950, lent by Francis Cook; Rome 1958–59, no. 34, fig. 34; Rotterdam 1958, no. 33, fig. 38; on deposit by the Cook Trustees at Manchester City Art Gallery;⁸ New York 1988, no. 49, ill., pp. 114–15; Boston-Toledo 1993–94, no. 129, pp. 590–92, ill.; Amsterdam-San Francisco-Hartford 2002, no. XIII, pp. 30, 64, 113–17, ill.; Worcester 2005, no. 6, pp. 12–15, 188–89, ill.

REFERENCES

Forster 1807, no. 31; Lamb 1811, as by Poussin, compared negatively to Hogarth’s print *Gin Lane*; Young 1822, no. 19, as by Poussin; Smith 1829–42, vol. 8 (1837), pp. 95–96, no. 178; Waagen 1854, vol. 3, letter 26, p. 180, as by Poussin; Leigh Court 1884, p. 796; Friedländer 1914, p. 114, as not by Poussin; Grauthoff 1914, vol. 1, no. 121, as not Poussin and possibly by an eighteenth-century German artist working in Rome, vol. 2, p. 280, ill.; Magne 1914, p. 202, no. 91, ill. following p. 20, as by Poussin; Brockwell 1915, vol. 2, no. 431, as by Poussin; Brockwell 1918, p. 3, as by Poussin; Magne 1928, p. 202, no. 91,

as by Poussin; Brockwell 1932, pp. 8–9, no. 431 (17), as by Poussin but attribution contested; Longhi 1934, pp. 271–77, fig. 1; Brière-Misme 1937, p. 47; Kultzen 1954, pp. 85–90, 200–203 nn. 178–83, 273–74, no. 42; Bloch 1958, p. 441; Longhi 1958, p. 74, fig. 32, suggests the architectural background was done by Viviano Codazzi; Incisa della Rocchetta 1959, pp. 117–18; Schaar 1959, p. 43; Mollaret and Brossollet 1965, pp. 4, 14, 107; Bloch 1965, pp. 165–66, fig. 95; Blunt 1966, vol. 2, pp. 25, 176, no. R95; Bloch 1968, pp. 21, 90, fig. 13; Bodart 1970, vol. 1, p. 340; Thuiller 1970, no. R. 82; Marini 1976, pp. 123, 127 nn. 20, 21; Waddingham 1980, p. 63 n. 5; Kultzen 1982, pp. 122, 127 nn. 35, 36; Briganti 1983, p. 696, no. 68, ill. p. 727; Briganti, Trezzani, and Laureati 1983, pp. 28, 313–14; Kultzen 1983, p. 130, fig. 4; Turquin 1985, p. 87, ill.; Wright 1985, p. 148; Bauman and Liedtke 1992, p. 27, fig. 16; Marshall 1993, p. 164, no. VC 62; Döring 1994, pp. 73–76, fig. 16; Kultzen 1996, no. 63 (coll. Saul Steinberg), pp. XV, XVII, 6, 19, 40, 41 (n. 57), 106–7, pls. 63, XIX; Bindman 1997–98, p. 20, fig. 6 (reversed image); Beckett 2000, pp. 264–65; Feigen 2000, p. 214, ill.; Bikker 2001, p. 19, fig. 20; Blankert 2001, p. 9; Slive 2001, p. 94; Jeromack 2002, pp. 90–92; Rüger 2002, p. 60, fig. 2; Vlieghe 2002, p. 444, fig. 63; Kollewijn 2003, p. 72; Los Angeles 2003, pp. 5 (detail), 99; Danziger 2004, p. 449, fig. 13; Döring 2004, p. 237; Hipp 2005, pp. 45, 381, fig. 54; Rosenberg 2006, pp. 104–5; Los Angeles 2006, pp. 46, 48; Mormando 2007, passim, ill. p. 238; “Jean Patrice Marandel” 2014, p. 93; Yeager-Crasselt 2015, pp. 85–87, pl. 22; Marandel 2017, pp. 78–81, ill.

TECHNICAL REPORT

The painting support is a twill-weave canvas of medium weight that has been lined to canvas with a synthetic lining adhesive. Some original tacking margin exists along the edges. The ground is light in color, and it appears to have a warm imprimatura over it. An infrared photograph revealed an underdrawing of thin dark lines and toned shadows. The

X-radiograph of the painting captured the dark lines of the underdrawing because the artist initially painted within the lines, not over them.

The most brightly lighted figures were painted with opaque local colors blended wet-in-wet; however, some tones were mixed on the palette and applied on top of the blended paints once they were dry. Midtones pulled thinly over shadows of the sketch created the subtle transitions from light to dark. Dark glazes were used to create the deepest shadows. The figures in shadow were painted very thinly with somber tones. The scene at the upper left is very dark since the medium-rich paints have discolored and become more transparent with time.

Although the artist was for the most part faithful to the underdrawing, he made a few changes. The most notable pentimento has to do with a man slumped on the ground, which was sketched in the lower right foreground and possibly worked up with a minimum of body color. The artist decided against using the figure and painted the pavement over him. The man’s head, torso, and truncated limbs now show through the more transparent of the pavers, in this instance, the pink one that is located below the column capital. Sweerts adjusted shapes over the lines of the underdrawing as painting progressed. For example, he made the right arm of the central standing man thicker by brushing flesh color over the adjacent blue of the garment. Sweerts also added forms on top of already painted areas. The X-radiograph confirmed that the capital in the lower right was painted over the pavement, which is faintly visible. Another example has to do with the woman standing at the center of the painting. In visible light it is obvious that Sweerts painted her hand over the green paint of her shawl and that the shawl is painted over her flesh color. Did Sweerts originally paint the woman’s hand over her flesh but then decide that a different color and texture were needed to separate the woman’s flesh from the man standing next to her?

The painting is in very good condition. There is some abrasion of thinly painted shadows and scumbles, and past linings reduced paint texture to some degree. There is a medium-to-fine crack pattern, which is slightly lifted in the upper part of the painting. Stretcher cracks have developed along the perimeter and through the center of the painting. The painting was cleaned and lined in New York City not long before it was acquired by LACMA. To improve visibility of the image and to reduce remnants of discolored varnish, the painting was selectively cleaned at LACMA in 1997, and it was varnished with a natural resin varnish.

NOTES

- According to Young 1822 (the catalogue of pictures at Leigh Court), Horton Langston’s father brought the painting back from Cadiz. John Langston, Esq. of Sarsden House, Oxfordshire, was a member of Parliament from Oxford. He was married to the second daughter of Harriet, the only sister of Henry Hope, and John Goddard, Esq. of Woodford Hall, Bedfordshire. Their son was Horton Langston.
- According to Young 1822, “Its [the painting’s] merits appear to have been imperfectly appreciated by Mr. Langston, who assigned it a place on the staircase of his house, in Queen Square; where for a very long period, from the darkness of the situation, it escaped observation. From this gloomy abode, it was rescued by the penetrating eye of Mr. Hope in whose Collection justice was done to its merits.”
- The sale was listed as the collection of Henry Hope, Esq., deceased. See notes to the sale published by Getty Provenance Index, Sale Catalogues Database.
- This was the third day of the sale that began on 27 June 1816.
- Philip Miles was a banker in Bristol and began his collection about 1816.
- According to an article about the sale, “The Leigh Court Gallery,” *London Times*, 30 June 1884, the painting was sold to Phillips for £420.
- Danziger 2004, p. 450, mistakenly suggests that Sir Francis Cook acquired the painting about 1884, thus directly from the sale of Miles’s collection or shortly thereafter. On p. 449, Danziger notes, “In his will, Francis had divided the collection between his two sons: ‘the pictures and drawings, the antique sculptures and marbles, the tapestries, glass and terra cotta . . . to Sir Frederick Cook . . . whilst the bronzes, silver, ivories, china miniatures, missals, antique gems and mediaeval jewelry were left to his second son, Mr. Wyndham Cook [1860–1905].”
- According to Wright 1985, p. 148.

20 (back to entry)

David Teniers the Younger

(1610, Antwerp–1690, Brussels)

Jan Davidsz. de Heem

(1606, Utrecht–1684, Antwerp)

Kitchen Interior, 1643

Oil on oak panel, 19 × 25 ¼ in.

(48.3 × 64.1 cm)

Signed and dated lower left and center:

H.D. TENIERS [and] *J.D. Heem f* A ° 1643

Gift of H. F. Ahmanson and Company in memory of Howard F. Ahmanson

M.72.67.1

PROVENANCE

Pieter de Smeth van Alpen (sale, Amsterdam, Schley . . . De Vries, 1–2 Aug. 1810, lot 99, bought in); Smeth van Alpen (sale, Amsterdam, Schley . . . De Vries, 18 Sept. 1811, lot 89, to); Jeronimo de Vries. Paul Iwan Hogguer, by descent to his wife Anna Maria Hogguer-Ebeling (d. 1812), (sale, Amsterdam, Schley . . . De Vries, 18 Aug. 1817, lot 81, to); Dupré, Amsterdam. Madame Nicholas Le Rouge (and others) (sale, Paris, Laneuville, 27 Apr. 1818, lot 58, to); [Bernardet for]; [Christianus Johannes Nieuwenhuys, Brussels and London]. Baron Frederic de Mecklenbourg, by 1834 (sale, Paris, Drouot, 11 Dec. 1854, lot 23, to); Comte Adolphe-Narcisse Thibaudeau (sale, Paris, 13 Mar. 1857, lot 196). Possibly Duc de Morny, Paris. [Sedelmeyer Gallery, Paris, 1894–95]. Antoine Heller, Vienna (sale, Hôtel Drouot, 26 June 1900, lot 13). Gaston Neumans, Paris and Brussels. Simeon del Monte, Brussels, by 1928 (sale, London, Sotheby’s, 24 June 1959, lot 59, to); Howard F. Ahmanson (1906–1968), Los Angeles, upon his death to; H. F. Ahmanson and Company, gift in 1972 to; LACMA.

EXHIBITIONS

Brussels 1929, no. 32; The Hague 1932, no. 15; The Hague 1936–37, no. 193; Boston-Toledo 1993–94, pp. 426–29, no. 70.

REFERENCES

Smith 1829–42, vol. 3 (1831), p. 377, no. 450; Nieuwenhuys 1834, p. 239; Sedelmeyer 1894, vol. 1, pp. 60–61, no. 50; Glück 1928, p. 13, no. 15; Von Mayer 1929, p. 442;

Zarnowska 1929, p. 17; Van Braam 1959, p. 364, no. 3955; Los Angeles 1973, p. 38; Davidson 1979, pp. 25, 57, 60, 77; Sutton 1986, p. 193; Los Angeles 1987, p. 49; Conisbee, Levkoff, and Rand 1991, pp. 19–21, no. 2; Priem 1997, p. 136; Vlieghe 2011, pp. 24, 110 n. 188.

TECHNICAL NOTES

The panel is composed of two pieces of wood that are joined at 5¾ inches from the top. A narrow strip of wood (about ¼ inch wide) was added to the bottom of the panel after the painting was well under way. The panel has been thinned and cradled, and it is flat except for some shallow warps.

The preparation on the panel is a medium-thick white ground covered by a brown imprimatura. The thinner, pastier ground on the lower strip has no imprimatura. Paint on the bottom strip floats over the join, while the large panel was painted only to its bottom edge.

Infrared reflectography (IRR) detected two types of underdrawing: heavier lines primarily for the still-life elements and sharp lines for the architecture and figures drawn with a pointed, hard material, such as pencil. Paint ranges from opaque, light colors with impasto, to vehicular darks that can be very thin. The thin, brushy applications of paint for the room transmit the warm tone of the imprimatura. Black, earth, and copper-based pigments were used through-out the painting. However, the texture and consistency of the lead tin yellow–pigmented paint on the green cabbage differ from any other paint in the picture.

The painted image diverges from the underdrawing in numerous places. A man carrying a vessel at the right was never realized in the final painting. At the top of the panel, in the upper right quadrant, IRR revealed diagonal lines that were possibly meant for a slanted wood ceiling, which was never painted, while in the lower part of the painting, fine lines might have been intended for boards of a floor. In addition, under-drawing for the still-life images were often painted over by something else

entirely. For example, IRR showed drawn turnips painted over with the table holding the beer stein.

The X-radiograph showed an array of pentimenti, chief among them a landscape with trees, hills, and sky on the left end, framed by a curtain at the left edge and a room interior that began where the man stands in the finished painting. The gentleman and dog were painted over the earlier design. The X-radiograph also found a large hanging lantern above the head of the woman.

The painting is in good condition, with only a few scattered restorations. Paint layers have a fine craquelure, which is less complex on the added strip. The painting was superficially cleaned and varnished with Acryloid B-72 at LACMA in 1979.

21 (back to entry)

Alonso Berruguete

(ca. 1488, Paredes de Nava–1561, Valladolid)
Saint Mark, ca. 1560
Polychromed and gilded pine
39 × 14 × 10 in. (99 × 35.6 × 25.4 cm)

Purchased with funds provided by The Ahmanson Foundation, The Chandler Family Trust in memory of Franklin Murphy, and Elizabeth C. Anketell, Fred Maxwell, Mr. and Mrs. William Preston Harrison, A. Popper, Hilda Brown, Jane and Justin Dart, Mary B. Regan, Charles H. Quinn, Arthur L. Erlanger, Dido and Jean Renoir, Mitchell Samuels, Mrs. William May Garland in memory of her husband, Mr. and Mrs. Henry Blanke, and an anonymous donor by exchange AC1995.182.1

PROVENANCE

Enrique Larreta (1875–1961), Buenos Aires, bequeathed to; Acelain collection, Buenos Aires, 1961, sold to; [Enzo Costantini, Geneva and Rome, 1988, sold 1995 to]; LACMA.

EXHIBITIONS

Ambrosini 1966, no. 2, ill. p. 2; New York-Dallas-Los Angeles 1993–94.

REFERENCES

Levkoff 2002, p. 13; Gutiérrez Viñuales 2003, p. 147.

22 (back to entry)

Pedro Berruguete

(ca. 1450, Paredes de Nava–1504, Ávila)
The Last Supper, ca. 1495–1500
Distemper on linen, 74⅝ × 130¼ in. (189.6 × 330.8 cm)

Gift of The Ahmanson Foundation
M.90.171

PROVENANCE

Souza-Lage Family collection, Buenos Aires, sold to; [Enzo Costantini, Geneva and Rome, 1983, sold 1990 to]; LACMA.

REFERENCES

Conisbee, Levkoff, and Rand 1991, pp. 189–94, no. 49, ill.; Davis 2007, p. 379.

TECHNICAL REPORT

The painting technique of *The Last Supper* is distemper, an aqueous medium, such as glue, which is applied directly on a canvas that has been prepared only with size. The canvas support consists of four pieces of fine linen stitched together with linen thread: a vertical piece of canvas 24 inches wide is on the left side of the painting, and three horizontal pieces, 35 ½, 36, and 3 inches in height from top to bottom, are on the right. The thread count for all pieces of canvas is 14 centimeters warp and 20 centimeters weft. Selvages are located on the left side of the vertical piece, on the top and bottom of the upper two strips, and on the top of the bottom piece.

Outlines for the composition and hatching for the shadows were painted with brush and dark paint. There are changes to the sketched design, and they are visible in normal light and/or in an infrared photograph. In a dramatic shift of the composition, the artist literally flipped the first position of Mary Magdalen, which was to the right of where she is now and a little higher. On the table two glasses that were initially tumblers were changed to goblets. The structure of the table, including the trestles at each end, was outlined in its entirety, only to be covered with a tablecloth.

The underbound paint contains coarse pigment particles, the application of the paint was in parallel strokes with large brushes, and the painting was not varnished. Because of these three qualities, the painting has the appearance of a wall painting, a fresco.

Protein was found in four samples of paint from different areas of the painting.¹ In general, pure pigments were mixed with white or black pigments. For example, flesh tones are simple mixtures that include white, vermilion, and, probably, yellow ocher pigments. The orange of Bartholomew’s robe is the color of red lead; green is from malachite, and blue is from azurite, with the exception of the blue for the platters, which is ultramarine. The shadows of the red draperies are constructed with an application of a glaze with a lake pigment over the initial middle tone containing vermilion and white. The bright yellow highlights of the metal objects on the table contain the pigment lead tin yellow type I.

Various pigment mixtures and layering sequences created the different textures and colors. For example, the design of the white tablecloth depends on the proportion of lead or calcium white in the paint. The cloth was laid in with white paint made of a high proportion of chalk that has less hiding strength than lead white, so that it transmits the warm tone of the underlining canvas support. In contrast, the bright white lines and hatches of the design on the cloth contain a higher proportion of lead white. The cool color temperature of the communion Host can be attributed to the addition of a trace of azurite blue to the predominantly lead white paint.

The gold leaf for the haloes was applied over an ocher-colored base that must be bole. Linear designs on the gold were brushed on with dark paint. A pentimento during the painting stage had Mary Magdalen’s halo foreshortened. The foreshortened halo was filled with bole, and the tablecloth was painted around it. In the final design, a flat halo was outlined over the first, and the frontal design was gilded without apply-

ing any additional bole. The gold applied on the bole that still existed from the first halo is stable, but gold applied to the white paint has suffered some losses. The ointment jar, apparently an after-thought, was drawn and painted over the painted tiled floor in an odd perspective.

The condition is good, although the unvarnished and therefore unprotected surface has darkened because of atmospheric pollutants and oxidation of the medium. Proof of the discoloration comes from contrasting it to the edges of the painting protected by the frame. Inherent deterioration of the paints includes flaking of azurite in the blue robes and loss of paint lying directly over the lines of the sketch on the canvas. The yellow robe of Judas Iscariot may have been discolored by the reaction of sulfur-containing gases in the atmosphere. Normal wear and tear can be blamed for tattered edges. While the gold leaf is largely intact, the haloes in the center of the painting have some abrasion. When LACMA acquired the painting, Christ and the cloth of honor had previously been compromised by an adhesive, such as glue and/or wax resin, which had probably been applied to arrest flaking. Since the adhesive saturated the colors, making them darker and less matte, it was removed as much as possible when the painting was restored at LACMA in 1990.

NOTE

- ↑ Analysis performed with infrared spectroscopy (4x beam condenser in a Digilab 15/80 FT-IR) by Michele Derrick at The Getty Conservation Institute (Berruguete object file, Department of Paintings Conservation, LACMA).

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Bartolomé Estebán Murillo

(1618–1682, Seville)
The Mystic Marriage of Saint Catherine, 1680–82
Oil on canvas, 28 × 20½ in. (71.1 × 52 cm)

Gift of The Ahmanson Foundation
M.83.168

PROVENANCE

Marqués de la Cañada,¹ El Puerto de Santa Maria (Cádiz). Sebastián Martínez (1747–1800), Cádiz, by 1785, sold to;² Manuel de Leyra, Cádiz, sold to;³ Captain Edward Davies, London, by 1812⁴ (sale, London, Christie’s, 25–26 Apr. 1817, lot 27, “Murillo, Marriage of St. Catherine, spirited and elegant sketch for a larger picture,” sold for £7 to); Major William de Blaquiere (b. 1778), London.⁵ Otto Bernel, the Netherlands. W. Hekking, the Netherlands.⁶ Irving M. Scott (1837–1903), San Francisco (sale, New York, American Art Galleries, 6 Feb. 1906, lot 31, bought in [by heirs]), by descent to; Scott heirs (sale, New York, Sotheby’s, 20 Jan. 1983, lot 86, sold to); [P. & D. Colnaghi & Co., Ltd., London, sold 1983 to]; LACMA.

EXHIBITIONS

London 1984, pp. 138–40; Fort Worth-Los Angeles 2002, pp. 88–89, figs. 87, 88, 178–79, no. 30, detail p. 46.

REFERENCES

Ponz 1772–94, vol. 18 (1794), p. 48; Twiss 1775, p. 316; Davies 1819, pp. xcv, 94; Curtis 1883, p. 222; Princeton 1976–77, pp. 185, 190, app. 2, no. 33, fig. 10, as collection unknown; Angulo Iñiguez 1981, vol. 2, pp. 243, 475, no. 291a, vol. 3, pl. 427; “Chronique des arts” 1985, p. 34, fig. 194; Conisbee, Levkoff, and Rand 1991, pp. 115–18, no. 30, ill.; Hall 1992, p. 75, ill.; Glendinning and Macartney 2010, p. 46; Cano and Ybarra 2012, p. 316, no. 26, ill.

TECHNICAL REPORT

The colored oil sketch is on an extremely fine, plain-weave canvas, which has been lined with an aqueous adhesive to canvas and tacked to a modern stretcher. The original tacking margins were folded out and toned with the last lining to enlarge the original size by about one-half inch on each side. Cusping is obvious at the left and right sides of the painting but less so at the top and bottom.

The medium-brown color of the thin ground layer affects the overall appearance of the picture. A few brown lines were brushed onto the ground, apparently to indicate the basic

composition. In the central foreground, the imagery was developed with brushy applications of local color in several layers. The flesh colors were applied around the eyes and lips, which were painted with fine strokes on the ground, and in shadow areas flesh tones were thinly applied to allow the dark ground to show. Imagery along the periphery of the painting was quickly executed with an economy of paint so that the ground color acts as a middle tone. Murillo worked out the design as he progressed, made evident, for instance, in the infrared photograph, which reveals that Murillo painted the blue lining of Saint Catherine’s yellow cloak over the fully executed folds of yellow drapery (left side of the saint) and over portions of the putto at the right. In addition, the train of Saint Catherine’s cloak was lengthened, and her pink sleeve was expanded from a tighter rendition closer to what the Virgin wears, and the blade of the sword was shortened at its tip. Ultramarine blue may be the pigment for the lining, but smalt appears to be the pigment for the Virgin’s blue drape, which has deteriorated in a number of ways.⁷

The painting is in good condition. The paint layers have a fine crackle pattern with occasional spiral cracks. There are a few scattered restorations, noticeably along the original edges of the painting and at the very left of the stairs. The surface is lightly abraded. The granular-ity of the surface of the painting might be linked to the emergence of soap aggregates protruding through the paint surface, which have left tiny craters where they were dislodged. Some accre-tions are scattered throughout the surface. The painting was lined and restored in 1983. The surface coating is Paraloid B67 resin.

NOTES

- Glendinning and Macartney 2010, p. 46, identifies him as Guillermo Tirry (aka Terry; 1726–1763), 3rd marqués de la Cañada, noting that Richard Twiss had seen the painting with him during his travels in Portugal and Spain in 1772 and 1773. By that time, however, Guillermo Tirry was dead. The paint-ing was probably then the property of his son José Tirry, 4th marqués de la Cañada (d. 1824), who inherited the title in 1779.
- De la Cruz y Bahamonde 1813, vol. 13, p. 342 n. 1, states that following Martínez’s death, the collection was divided between Casado de Torres, and D. Francisco Viola, who sold it to the English.
- Davies 1819, p. 94: “I possessed the Barocillo of this picture. I had seen it in Spain, where, with three others, viz. the study of Santa Catalina, the small San Juan de Dios, and a small San Sebastian, were in the collection of Don Manuel de Leyra, at Cadiz, who had obtained them out of the collection of Don Sebastian Martinez.”
- According to Burton Fredericksen, former director, Getty Provenance Index (letter dated 27 January 1992 to Philip Conisbee, Murillo object file, Department of European Painting and Sculpture, LACMA), “Davies imported a number of Spanish paintings into England around 1812. This group, which included some works by Murillo, was put up for auction with Robins on 20 April 1812. (Davies’ name does not appear on the catalogue, but lots 12–47 at least are certainly his.) The results are not known, but evidently most were bought in since they reappeared at Christie’s on 26 April 1817. At the latter sale they were consigned by ‘Major Davis’ who is presumably the same person.” Major Davies was actually the son of Captain Davies.
- Probably William de Blaquiere (b. 1778), major general in army F.R. and S.A., second son of John Blaquiere (1732–1812), 1st Baron de Blaquiere, Ireland.
- Probably Willem Hekking II (1825–1904), who was a painter, draftsman, pen artist, watercolorist, and lithographer, active in Amsterdam.
- Xavier Bray, *Murillo at Dulwich Picture Gallery* (London: Dulwich Picture Gallery, 2013); A. Duran et al., “Murillo’s Paintings Revealed by Spectroscopic Techniques and Dedicated Laboratory-Made Micro X-Ray Diffraction,” *Analytica Chimica Acta* 671 (2010): 1–8; Claire Barry, “Looking at Murillo’s Painting Technique,” in Susan Stratton-Pruitt, *Bartolomé Esteban Murillo: Paintings from American Collections* (New York: Harry N. Abrams, 2002).

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Esteban de Rueda

(1585–1626, Toro)

Saint John the Baptist, ca. 1620

Parcel-gilt and polychrome wood

Height: 65¾ in. (167 cm)

Gift of The Ahmanson Foundation

M.2016.117

PROVENANCE

Antonio Manuel Miranda, Lisbon,

by 1973. [Coll & Cortès, London, sold

2016 to]; LACMA.

LIST OF ARTISTS

Algardi, Alessandro, VOLUME 1

Avercamp, Hendrick, VOLUME 3

Baglione, Giovanni, VOLUME 1

Baratta, Giovanni, VOLUME 1

Fra Bartolomeo (Baccio della Porta), VOLUME 1

Batoni, Pompeo, VOLUME 1

Beaufort, Jacques-Antoine, VOLUME 2

Bellini, Jacopo, VOLUME 1

Bernini, Gian Lorenzo, VOLUME 1

Berruguete, Alonso, VOLUME 3

Berruguete, Pedro, VOLUME 3

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Carpeaux, Jean-Baptiste, VOLUME 2

Carriès, Jean-Joseph, VOLUME 2

Castiglione, Giovanni Benedetto, VOLUME 1

Chardin, Jean-Siméon, VOLUME 2

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Coypel, Antoine, VOLUME 2

Crespi, Daniele, VOLUME 1

David, Jacques-Louis, VOLUME 2

Deshays, Jean-Baptiste, VOLUME 2

Desportes, Alexandre-François, VOLUME 2

Diaz de la Peña, Narcisse-Virgilio, VOLUME 2

Domenichino (Domenico Zampieri), VOLUME 1

Doyen, Gabriel-François, VOLUME 2

Dubufe, Louis Edouard, VOLUME 2

Dyck, Anthony van, and assistants, VOLUME 3

Fabritius, Carel, VOLUME 3

Falguière, Jean-Alexandre-Joseph, VOLUME 2

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Fontana, Annibale, VOLUME 1

Fontana, Lavinia, VOLUME 1

Galloche, Louis, VOLUME 2

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Gérôme, Jean-Léon, VOLUME 2

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Honthorst, Gerrit van, VOLUME 3

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Jordaens, Jacob, VOLUME 3

Jouvenet, Jean, VOLUME 2

Koninck, Philips, and Adriaen van de Velde, VOLUME 3

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Lastman, Pieter, VOLUME 3

Legros, Pierre, II, VOLUME 2

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Vincent, François-André, VOLUME 2

Vouet, Simon, VOLUME 2

Vuillard, Edouard, VOLUME 2

Watteau, Jean-Antoine, VOLUME 2

Wtewael, Joachim Anthonisz., VOLUME 3

Ziem, Félix, VOLUME 2

Zoppo, Marco, VOLUME 1

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